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LONDON, SATURDAY, AUGUST 6, 1853.

REVIEWS

The History of the Holy, Military, Sovereign Order of St. John of Jerusalem. By John Taafe, Knight Commander of the Order. 4 vols. Hope & Co.

As in any scheme of authorship the postulates obviously are,—that a writer should have something worth knowing which he desires to make known,—and that to this end he must be able, as well as diligent;—so, with regard to the theory of the case only, it would be no praise of any book to say that in it these conditions are fulfilled. In fact, however, the habit of idly writing what is begun with little reason, is so common, that what principle assumes as a matter of course practice has made an exception; and it is always a kind of surprise to meet with a new author, of any substance, whose heart is really in his work. Such an author is the Knight who here comes forward as the historian of his order:—a man of no vulgar mind, and of many endowments, all devoted to his task with that peculiar industry which ministers only to labours of love.

Sir John Taafe's ultimate object, which the history is intended to promote—a revival, namely, under a different constitution and with new duties, of the Order of St. John, as an active military commonwealth,—may indeed be regarded as a "pious imagination," in which, as well as in certain qualities both of style and of matter, something akin to eccentricity is apparent. But the peculiarities, the caprices even, of a writer visibly in earnest, whose zeal for a cherished idea has been the mainspring of a performance in many respects of solid worth, are to be treated otherwise than the reveries of shallow dreamers, or the mere affectations of quackery. They must be viewed as singular accidents of a character substantial enough to deserve respect,—as features, however strange, of a figure which is expressive and original:—and so be taken, along with the rest, as partial drawbacks ought justly to be when the whole rather merits praise than needs indulgence.

Of the external characteristics of Sir John Taafe's book the most striking is, his style. He writes as one to whom English is an acquired language;—with ample command of its resources, happy in the choice of pregnant and just expressions, the sparkles of an ardent mind that can bear no idle words,—yet with something exotic in the structure and emphasis of the whole:—reading here as if translated from the Latin,—there like German or French,—sometimes following Italian forms. As this peculiarity seems unsought, while there is both force and skill in the diction used, the effect is like that of a composition by a well-educated foreigner, whose English often has a novelty and a raciness unknown to the common sort of natives. The other striking property is, a compression of phrase, exceeding in rigour anything in modern English that we have seen. The gallant knight, far from trying to cover his pages with verbiage, is above all things intent on forcing his sense into the narrowest space possible. This is so rare a merit, that it may well excuse the obscurity caused at times by excess in the use of ellipsis; so that without care, and, it may be, some practice in translation, the meaning will not always be discovered. Another circumstance apt to cause perplexity is, a default in the connexion of sentences, which often either follow each other *per saltum* to some new matter, or refer without explanation to a precedent lying

far back. This produces the effect of an un-revised manuscript;—and, in the first two volumes especially, it is aggravated by the awkward division of the paragraphs,—where, by a simple change in the pauses passages of seeming confusion would become luminous and distinct. This should have been rectified by a corrector of the press.

But such are not the only causes that will make the book trying to common eyes. There are others which lie within the composition itself, independent of its compressed and peculiar diction. In the sequence of idea there is often a want of connexion, verging on flightiness,—an incoherence increased by the rejection, for brevity's sake, of intermediate links and transitions; so that, it requires some ingenuity to pursue the thread of each subject, where several are running together. The work, moreover, is framed on the presumption that the story, as told by previous writers, is known to all;—so that, now and then disputed statements are commented on without any precise description of the topic in hand. As instances of this process, may be cited the Observations on Bajazet's gift to the Order of the Hand of St. John (vol. iii. p. 103); and on the tale of Sir Deodate and the Dragon (vol. ii. p. 296), so smartly dressed up by Vertot,—but now best known in Schiller's poem. Here, as on other occasions, it is taken for granted that the established version of the incident will be recalled by a hint; and the author proceeds to criticize it on points the purport of which can be only vaguely inferred from his own remarks. To this objection it might, perhaps, be replied, that the book is addressed, above all, to members of the Order, informed of its published history. Yet this is hardly a good answer; the book, by its declared purpose, seeks a wider audience,—and, on the whole, so well deserves it, that whatever may be wanting to its appreciation by a larger public, is clearly a defect.

The 'History' is introduced by two chapters describing that condition of Europe in which the Crusades arose. These, in virtue of their pregnancy, eloquence, and original grasp of the salient points of the time, may almost be termed the best parts of the entire work. From this introduction we shall borrow a passage or two as characteristic specimens of the Knight's manner of writing.—

"The feudal system led directly to absolute monarchy in Spain and elsewhere, and in Italy to the death of freedom, as well, in the end; though indirectly, after that hysterical struggle, to her Republics of the Middle Ages. Yes: feudalism was a modification unhappily made towards brute force. From Feudalism to Despotism nothing but a stepping-stone were the Republics,—half of whose citizens were generally in exile for years or life. Their substance confiscated—their houses sacked or demolished. Did not Florence deprive herself of her best and most distinguished individuals? Dante and Petrarch, —where did they leave their bones? Dante was condemned to be burned to death, if caught; yet he had committed nothing deserving of any punishment. I mention it, because Italian historians leave it out. Florence, since she has had the grace to be ashamed of it, tries to hide it. So even late writers doubt or forget it. Yet it is a certain fact. The original sentence exists still. It is too atrocious for silence: all mankind are interested not to permit forgetting to what crimes party can climb."

The moving cause of the Crusades, according to Sir John's view of the then state of Europe, was, a general disquiet and impatience of its wretched condition at home, common to all kingdoms, which made them explode on the first opening of a vent for action abroad. The idea is original: the evidence brought in its support, from the whole surface of history, attests

the author's learning,—and the variety of the subject excites his vein of eloquence.

"Rude were the manners then: man and wife ate off the same trencher; a few wooden handled knives, with blades of rugged iron, were a luxury for the great; candles unknown. A servant girl held a torch at supper; one, or at most two, mugs of coarse brown earthenware formed all the drinking apparatus in a house. Rich gentlemen wore clothes of unlined leather. Ordinary persons scarcely ever touched flesh meat. Noble mansions drunk little or no wine in summer,—a little corn seemed wealth. Women had trivial marriage-portions,—even ladies dressed extremely plain. The chief part of a family's expense was what the males spent in arms and horses, none of which, however, were either very good or very showy: and grandees had to lay out money on their lofty towers. In Dante's comparatively polished times, ladies began to paint their cheeks by way of finery, going to the theatre,—and to use less assiduity in spinning and plying their distaff. What is only a symptom of prosperity in large, is the sure sign of ruin in small States. So in Florence he might very well deplore what in London or Paris would be to praise or cause a smile. Wretchedly, indeed, plebeians hovelled; and if noble castles were cold, dark, and dreary everywhere, they were infinitely worse in Italy from the horrible modes of torture, characteristic cruelty, too frightful to dwell on. Few of the infamous structures built at the times treated of stand at present. Yet their ruins disclose rueful corners."

The first crusading party, led by Walter "Habenichts," is excellently followed throughout. Its progress opens with a perfect crowd of images.—

"The first synod,—to whom I will not do Cromwell's wildest injustice to compare them—(for those English fanatics were sedate, prudent old gentlemen to those who under the Hermit himself and his worthy associate Sans-avoir, without a penny or pennyworth, pushed off on their march in one vast irregular multitude, men and women),—nearly all of the lowest classes, chiefly beggars, and knaves, and cut-throats, and virulent democrats, fanatical revellers, and hypocrites,—without food, or money, or honesty and common sense,—and imperfectly armed with long rusty knives and ancient scabbardless swords, more like saws:—and greedy monks the best of them, and sturdy clowns and peasant girls, and the majority drunkards male and female, and lawless perpetrators of the grossest debauchery of every description,—most of them pell-mell, on foot, half-naked, with only ten horses among such thousands; and the most reputable in various carts and waggons drawn by their usual teams and plough-cattle, and little or no provisions:—for it would have been an insult to the Almighty to have done otherwise (in the estimation of the religiously mad), who furnishes the birds with food:—and the wicked having determined on ill-treating, robbing, sacking every creature, house, and town they should come to, were extremely glad of that valid excuse."

From the date assumed for the foundation of the Order under its first Master, Gerard D'Avesnes, the history is carried on generally in the form of annals:—with exact references to the authorities, some of which, from the Vatican and British Museum, are here produced for the first time. Of the corrections and verifications, grounded on such authentic data, widely sought and well applied, some concern the internal development and privileges of the Order more than its historical position;—others substitute trustworthy particulars of great public transactions for the loose accounts of previous writers—Vertot especially; and an important class of proofs is applied to vindicate the Order from several of the charges recorded against it,—among which the transaction with that brother of Bajazet the Second usually known as Zizim or Djem—but here called "Zain"—has left the darkest stain on the body. In this case the defence appears more zealous than complete,

inasmuch as a part only of the intrigue, as it is usually stated by historians, is here disposed of. Some of the blame imputed to D'Aubusson, however, is clearly contradicted by the contemporary papers now adduced. In general, the History is a professed apology, or rather panegyric, of the Order. The sincerity of its admiration is evident; and the warmth of the writer's emotions while dwelling on the heroic deeds of arms, bright characters, and astonishing vicissitudes with which the story abounds, lends to his pages in all momentous passages a glow and a colour which belong to true eloquence. It is chiefly in the interval between these eminent points that the defects above mentioned appear: the cardinal scenes are the best written.

In those striking features which fix the eye of Time, the Militia of St. John—or Hospitallers, Knights of Rhodes, Knights of Malta—have no equal among the military orders. Their superiority is due to the peculiar fortune which made them first in time,—placed them in the van of Christian Europe during the whole crisis of its battle with Islam,—and continued their existence, not without active importance, long after all others had been suppressed or were virtually dead, down even to the last great European convulsion. The desperate resistance at St. Jean d'Acre—the heroism at the fatal siege of Rhodes—the amazing defence of Malta—are jewels in its memorial crown such as no other confederacy can produce; nor, as the author justly affirms, does any sovereign line show a succession of greater men—if eminent qualities and virtue be the seal of greatness—than the long list of grand masters for at least five centuries:—among whom Villiers, D'Aubusson, De l'Isle Adam, La Valette, rise, not as insulated figures, but as the most illustrious only of an august procession, the members of which were culled from the flower of chivalrous nobility on every soil of Europe. The most indifferent can hardly remain cold on meeting this long array of stately figures in some of the noblest scenes of history:—recalling what Christian nations owe to the valorous self-devotion that stood in the breach while Paganism, terrible as it was under Mahomet the Second or Solyman, was rushing in like a deluge. The brave men of the Order who fell overmatched, but unsubdued—as at St. Elmo—were the main bulwarks that stemmed its fury. Well, therefore, may it be granted to one, himself claiming a part in the inheritance of this desert, to extol it warmly;—and although the hope which it suggests to his mind be deemed altogether visionary, it still deserves sympathy, as a natural expression of no unworthy desire that what was once so illustrious and so fruitful of good should not be utterly extinguished.

As the gallant Knight's book is now within every one's reach, it seemed best to dwell in the present notice chiefly on those general features of his work which give it a peculiar character—instead of entering into the details of subjects the most rapid summary of which would have occupied considerable space. Although the material itself is highly interesting, the author's manner of handling it is here the most notable circumstance in the composition. It may be termed unequal, strange, often obscure and incondite,—no specimen, in short, of skill in the craft of authorship; but these imperfections are redeemed by its vigour of thought and terse original expression, by the learning and care displayed in its authorities, and by the generous tone of feeling which animates the story. These qualities may be overlooked by the many, but they ought to be appreciated by choicer judges.

The Lives of the Poets-Laureate: with an Introductory Essay on the Title and Office. By Wiltshire Stanton Austin, jun. B.A. Exeter College, Oxon, and John Ralph, M.A., Barrister-at-Law. Bentley.

We have copied this title entire,—because notwithstanding the presumptions of scholarship which it might fairly be held to raise, we have not met with a poorer book of its kind than this for a very long time. What could tempt two young men (we take them to be young) to undertake a task for which they had no previous preparation, and no fitness of any kind, it is difficult to understand. Sternhold & Hopkins and Tate & Brady have not produced such bad versions of King David's Psalms as Messrs. Austin and Ralph have bad lives of the Laureates. Their authorities are of the very commonest kind,—their reading is of the very loosest character,—and their conception of the requirements of their subject is little less than absurd. The book is bad enough in all conscience for one man to have done:—but it becomes a marvel of shortcoming as the sum of the powers of two. Mr. Austin, like Hudibras, has an assistant in his adventurous undertaking:

A squire he had whose name was Ralph,
Who in the adventure went one half.

Their several parts are not distinguished,—and it is evident from more than one passage that each has paid the other the very proper compliment of not reading the lives written by his fellow-labourer. We will give one instance of this. In the life of Tate we are told that there is nothing to justify Dr. Johnson's surmise that Tate was ejected from the office of Poet-Laureate at the accession of George the First:—while in the life of Rowe we are assured that the surmise of the great lexicographer is, for all the present biographer knows, perfectly correct. If Oxford be right, the Templar is wrong.

The Preface, like the title-page, deserves to be copied entire:—for it is high time to deal severely with men who will seize upon good subjects, and parade their no-labour before the public in handsome octavo pages. Here it is.—

"This work is an attempt to arrange, under a new classification, an interesting portion of our literary and dramatic annals, and to give the origin and antiquities of an office, which, if it in some reigns fell deservedly into contempt, was in earlier times graced by the genius of Jonson and Dryden, and has of late been brought into honourable connection with the names of Southee, Wordsworth, and Tennyson. The object of the Authors has been to produce a work popular in style, but to be relied on for its accuracy. That some errors may be found in a volume, the contents of which are spread over such a space of time, and which make mention of the works of so many writers, will not be matter for surprise. Had the authors been intent upon mere *book-making*, it would have been quite possible to have constructed two or three volumes out of the materials which have been sparingly (and it is hoped judiciously) used. Their aim has rather been to give the most concise accounts, which might be consistent with clearness, of the lives of such of the Poets-Laureate as have met with biographers, and, in collecting from multifarious sources the narratives of the career of those who have not been so fortunate, to record nothing which was not in itself valuable, or interesting from its relation to literary, dramatic, or political history. Nothing would have been easier than to have imparted to the work, by a copious parade of references, an appearance of industry and research, if not of learning."

Now, in answer to this we have to state plainly and at once that the volume is an obvious piece of book-making,—that it is *not* to be relied on for its accuracy,—and that had authorities been quoted by these twin authors, far from making any copious parade of their

research, they would have shown the most ordinary acquaintance with books, and none whatever with materials meriting notice, but not to be found ready made for them in the commonest publications. It is wonderful what dislike is exhibited throughout by our duality of authors for biographers who will not take pains in acquiring correct information. Thus, we are told, in the Life of Shadwell, that "there is no more merit in quick writing than in quick digestion, and this parade of facility only sinks the author in our esteem, as it is either an affection or a falsehood." Labour is the necessary condition of excellence, and the greatest masterpieces in every department of art or science have been the result of the most toilsome study." The same note is sounded in the Life of Tate:—"It is amusing, if not edifying, to observe the manner in which all works of general reference, save a very few, repeat in regular succession the idlest inventions and the clumsiest distortions of fact. In literary history this is especially the case, and we can trace in dictionary after dictionary, life after life, note upon note, some blunder copied with slight variations by book-makers who lacked the honest industry to investigate, or the ingenuity to detect falsehood." This is not a little amusing from such careless writers as we shall shortly proceed to show these twin authors to be. It was said by Dryden of one of his Oxford prologues—and the saying is quoted by Messrs. Austin and Ralph—that, "it is easy to pass anything upon a University;"—but we doubt if Oxford or the Inns of Court will accept these 'Lives of the Laureates,' by a graduate of Oxford and a graduate of the Temple, as contributions of any importance to our literary history. "The Life of an Oxford Student," either Mr. Austin or Mr. Ralph informs us, "affords indifferent materials for the writer of biography":—if we were to judge by these Lives, it might better have been said that the life of an Oxford student is a very indifferent education for even a decently good biographer.

Our twin authors in their ill-written life of Laureate Warton,—whom they erroneously dub the Reverend,—have this very novel figure,—that Tom's intended omission in his 'History' of all mention of dramatic poetry is like playing the play of 'Hamlet' with the part of Hamlet omitted. Without going into the question of what we consider Warton's well-weighed omission, let us try our biographers by their own rule, and ask them why in their 'Lives of the Laureates' they have neglected to tell us what our Laureates have done in return for their pensions and their butts of sack? Here is a work—a goodly octavo—professing to relate the lives of the Poets-Laureate of England,—and not one word in it of what the poets sang and musicians composed in the shape of birthday odes and poems to the new year. Not a word about rehearsals at the Devil Tavern, or performances in the Chapel Royal. The first Laureate, properly so called, our authors tell us, was Ben Jonson; yet in reading Ben's life as they have written it, we are at a loss to find a single allusion to what Cowper has called—alluding to Laureates generally—

His quit-rent ode, his peppercorn of praise.

Yet Ben received his laurel wreath, his pension, and his "one tierce of Canary Spanish wine yearly . . . especially to encourage him in those services of his wit and pen which we have enjoined upon him, and which we expect from him." What, then, did Jonson do? Was Ben ungrateful? Not he. If we cannot taste a cup of the sack which Ben took care to receive from the royal cellar at Whitehall, we can still enjoy through his works—his 'Timber' (not his 'Lumber,' as Messrs. Austin and Ralph misprint it),

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—a taste, and at times not a bad one, of what Ben in his old age sang in praise of King Charles the First and his children. If we turn to the life in this volume of Ben's successor in the laurel,—we shall find Sir William Davenant a more silent Laureate than either Mr. Wordsworth or Mr. Tennyson. In the same way, nearly throughout the volume, we have the same absence of either extract from or allusion to the works of the Laureates, in their particular vocation as Laureates. When we come to the life of Colley Cibber, we find that there is not one single reference made to his annual outpourings in the shape of odes,—to the many capital parodies which they occasioned,—to the clever epigrams and sayings to which Cibber's bad poetry gave rise,—to the uneasiness which he felt at Savage's intrusion as a "volunteer Laureate,"—or, indeed, to the appearance of Savage in any such character. Yet what author of any research or memory could have written any account of Colley as a poet without quoting—at the very least noticing—the epigram written on Colley's accession to the laurel:—

In merry old England it once was a rule,
The king had his poet and also his fool,
But now we're so frugal, I'd have you to know it,
That Cibber can serve both for Fool and for Poet.

—This omission is the greater on the part of Messrs. Austin and Ralph, because Cibber actually wrote a parody on, or reply to, this very epigram.—

Those fools of old, if Fame sayst true,
Were chiefly chosen for their wit;
Why then called fools? because like you,
Dear Pope, too bold in showing it.

—But Pope has the better of Cibber,—for the Laureate's reply is almost destitute of point.

Nor do Messrs. Austin and Ralph condescend to tell us by whom the laurel was refused: and yet it *was* refused by three persons,—by Gray, by Hayley, and in our time by Sir Walter Scott. Nor do they mention the fact, that Campbell was an applicant for it on the death of Southeby. The poet of 'Hope' wrote to Sir Robert Peel, who was then in power, asking to have the laurel of Dryden placed on his own brow. Peel declined the application, and gave it to Wordsworth. Campbell was then in want of the stipend attached to the place rather than the laurel or trappings of the office. It was said, with some bitterness by a brother poet, that Peel was wrong to refuse a man of Campbell's well-earned reputation and acknowledged necessities,—but that he had "stoned for his unkindness by helping to hold the pall, not long after, at the poet's funeral!" Anecdotes of this description enrich a narrative:—as the following anecdote would have enriched the life of Cibber had it been known to our little-read authors. When Cibber felt that he was no longer young, he wrote to the Lord Chamberlain—or some one at White's did for him—asking to have the laurel given, at his death, to a certain Mr. Jones. Here is the letter:—the then Lord Chamberlain was the Duke of Grafton.—

"May it please your Grace,—I know no nearer way of repaying your favours for these last twenty years than by recommending the bearer, Mr. Henry Jones, for the vacant laurel: Lord Chesterfield will tell you more of him. I don't know the day of my death, but while I live I shall not cease to be,

Your Grace's, &c. COLLEY CIBBER."

—When Walpole asked Lord Chesterfield who this Mr. Jones was, he replied, "that a better poet would not take the post, and a worse ought not to have it"—But to catalogue the omissions and blunders of Messrs. Austin and Ralph will require a further article,—in which we may do something like justice to this very original work.

Poets have been subdivided by Ben Jonson into four heads—Poets, Poetaccios, Poetasters, and Poetitos;—and Poets-Laureate have been

divided by Shenstone and Southeby into Poets Laureate and Po-Lauries. Now, it appears that of the fourteen poets to whom the Court laurel has been given seven may be called Poets, and seven Po-Lauries. The seven Poets were Ben Jonson, Davenant, Dryden, Warton, Southeby, Wordsworth, and Tennyson,—and the seven Po-Lauries, Shadwell, Tate, Eusden, Rowe, Cibber, Whitehead, and Pye. The gift of the office was originally in the Crown; and we must say that our Kings have been more fortunate generally in their nominations than their Lord Chamberlains since the office was in their gift. King Charles the First selected Ben Jonson and Davenant,—King Charles the Second chose Dryden, and King James the Second continued him in the same office. When the Revolution required that Dryden should no longer wear the laurel, King William the Third, who cared nothing about poetry, allowed his Lord Chamberlain to nominate his successor; and the Earl of Dorset—the wit and the great Mæcenas of his age—gave it to Shadwell,—whose comedies of manners and humours, though not at all to the liking of Messrs. Austin and Ralph, have been praised by Sir Walter Scott, and whose Squire of Alsatia was the original of some of the most celebrated scenes in 'The Fortunes of Nigel.' But Shadwell was in no respect a poet; nor was there, when the laurel was taken from Dryden, any poet of note to whom it could have been given:—for the reign of William the Third is, in our poetic annals, chiefly remarkable for the Fables and the Virgil of Dryden. Shadwell and his successors threw a reproach on this Delphic crown of English poetry; and when, in 1730, the laurel was given to Cibber, both the office and the holder of it became the subject of wit in others. A Lord Chamberlain of any taste would, in 1730, have offered it to Pope,—who would probably have refused it, however,—or to the Poet of the 'Seasons,' who would most certainly have accepted it. The future writer of our national anthem, 'Rule Britannia,' deserved to wear the wreath of poetry, and to enjoy the stipend and the sack attached to the office.

The Story of Mont Blanc. By Albert Smith. Bogue.

This is as sincere and pleasant a little book as we have lately looked into; and it will not surprise us if its popularity keep pace with that of the Exhibition to which it may be called a supplement. The style is unaffected, the matter is neatly brought together and arranged, and the impression produced is that of a subject treated by one who knows it well, and to whom the treatment of it has been a delight—not a task.—Most "home-keeping youths," if they be imaginative, early in life elect some shrine to which Fancy returns again and again, and around which expectation gathers its best day-dreams. The passion (our word is not too strong) which some conceive for Rome, and some for Venice, and some for the Pyramids, Mr. Albert Smith tells us he conceived, when he was very young, for Mont Blanc,—the present of a book describing Dr. Hamel's tragical attempt to ascend the mountain having been the spark which set the tinder a-light. Almost his first holiday journey, when he was a medical student in the Hôtel Dieu, was a cheap but heartily-enjoyed ramble from Paris to the valley of Chamonix, in 1833. The remembrances of this were turned to account after the return of the rambler to England:—as the following paragraph pleasantly commemorates.—

"When I came home to England I had many other things to think about. With the very hard work which the medical practice attached to a large country union required, I had little time for other

employment. One dull evening, however, I routed out my old panorama, and as our little town was entirely occupied at the time with the formation of a literary and scientific institution, I thought I could make a grand lecture about the Alps. Availing myself of every half-hour I could spare, I copied all my pictures on a comparatively large scale—about three feet high—with such daring lights, and shadows, and streaks of sunset, that I have since trembled at my temerity as I looked at them; and then contriving some simple mechanism with a carpenter, to make them roll on, I selected the most interesting parts of Mr. Auldro's narrative, and with a few interpolations of my own produced a lecture which, in the town, was considered quite a 'hit,' for the people had seen incandescent charcoal burnt in bottles of oxygen, and heard the physiology of the eye explained by diagrams, until any novelty was sure to succeed. For two or three years, with my Alps in a box, I went round to various literary institutions. The inhabitants of Richmond, Brentford, Guildford, Staines, Hammersmith, Southwark, and other places, were respectively enlightened upon the theory of glaciers and the dangers of the Grand Plateau. I recall these first efforts of a showman—for such they really were—with great pleasure. I recollect how my brother and I used to drive our four-wheeled chaise across the country, with Mont Blanc on the back seat, and how we were received, usually with the mistrust attached to wandering professors generally, by the man who swept out the Town Hall, or the Athenæum, or wherever the institution might be located. As a rule, the Athenæums did not remind one of the Acropolis: they were situated up dirty lanes, and sometimes attached to public-houses, and were used, in the intervals of oxygen and the physiology of the eye, for tea festivals and infant schools. I remember well the 'committee-room'—sort of condemned cell, in which the final ten minutes before appearing on the platform were spent, with its melancholy decanter of water and tumbler before the lecture, and plate of mixed biscuits and bottle of Marsala afterwards. I recollect, too, how the heat of my lamps would unsolder those above them, producing twilight and oil avalanches at the wrong time; and how my brother held a piece of wax-candle end behind the moon on the Grands Mulets (which always got applauded); and how the diligence, which went across a bridge, would sometimes tumble over. There are *souvenirs* of far greater import that I would throw over before those old Alpine memories."

Naturally enough, the favourite subject was kept alive in the lecturer's mind by these presentations of it to others,—and visit after visit was made by him, Mr. Albert Smith tells us, to Chamonix, till that visit in 1851 during which he ascended Mont Blanc,—as all London by this time knows.—His book is a compilation of facts and a collection of narratives concerning the great mountain, and the attempts to ascend it,—beginning with a reprint of the graphic letter addressed to Mr. Arland, of Geneva, by Mr. Windham, who, in company with Dr. Pococke, visited Chamonix in 1743, and successively recording the ascent of M. de Saussure—Dr. Hamel's attempt, in which three of the guides were lost,—subjoining slighter notices of later adventurers and of the publications dedicated to their adventures, (among which the narrative of Mr. Auldro, who ascended the mountain in 1827, deserves specific praise,)—and closing with the author's own experiences. While the scrupulosity which has prevented Mr. Albert Smith from enriching his pages at the expense of his contemporaries must be applauded, we still think that the paragraph from Mr. Browne's narrative quoted by us [*ante*, p. 534] might have been advantageously added to a book which in some sort is a manual, because the short description in question brings before us the aspect and form of the summit when reached with greater precision than most other descriptions that we recollect, and as such, like all genuine pictures, has printed itself deep in memory. Perhaps, our author may find the hint worth acting on in a future edition of his 'Story.'

As regards Mr. Albert Smith's own ascent of Mont Blanc, to quote at any length from the printed narrative would be superfluous. But a passage describing the climber's fantasies just before venturing the last and most terrible portion of the ascent, may be given in illustration of the hallucination to which fatigue and excitement expose those who go up into such high places.—

"My eyelids had felt very heavy for the last hour; and, but for the absolute mortal necessity of keeping them widely open, I believe would have closed before this; but now such a strange and irrepressible desire to go to sleep seized hold of me that I almost fell fast off as I sat down for a few minutes on the snow to tie my shoes. But the foremost guides were on the march again, and I was compelled to go on with the caravan. From this point, on to the summit, for a space of two hours, I was in such a strange state of mingled unconsciousness and acute observation—of combined sleeping and waking—that the old-fashioned word 'bewitched' is the only one that I can apply to the complete confusion and upsetting of sense in which I found myself plunged. With the perfect knowledge of where I was, and what I was about—even with such caution as was required to place my feet on particular places in the snow—I conjured up such a set of absurd and improbable phantoms about me, that the most spirit-riden intruder upon a Mayday festival on the Hartz mountains was never more beleaguered. I am not sufficiently versed in the finer theories of the psychology of sleep to know if such a state might be; but I believe for the greater part of this bewildering period I was fast asleep, with my eyes open, and through them the wandering brain received external impressions; in the same manner as, upon awaking, the phantasms of our dreams are sometimes carried on, and connected with objects about the chamber. It is very difficult to explain the odd state in which I was, so to speak, entangled. A great many people I knew in London were accompanying me, and calling after me, as the stones did after Prince Pervis, in the *Arabian Nights*. Then there was some terribly elaborate affair that I could not settle, about two bedsteads, the whole blame of which transaction, whatever it was, lay on my shoulders; and then a literary friend came up, and told me he was sorry we could not pass over his ground on our way to the summit, but that the King of Prussia had forbidden it. Everything was as foolish and unconnected as this, but it worried me painfully; and my senses were under such little control, and I reeled and staggered about so, that when we had crossed the snow prairie, and arrived at the foot of an almost perpendicular wall of ice, four or five hundred feet high—the terrible Mur de la Côte—up which we had to climb, I sat down again on the snow, and told Tairraz that I would not go any farther, but that they might leave me there if they pleased."

The uncontrolled and uncontrollable vagaries played by Imagination at those strong moments of life when presence of mind is the most called for, and the best called out, have been seldom more unaffectedly displayed in print than in the foregoing passage.—But Mr. Albert Smith's book is throughout a sincere one (to return to the epithet of our opening paragraph),—and, as such, deserves more than ordinary commendation. With a little addition and improvement here and there, it may become a stock-addition to our light literature.

Speeches, Parliamentary and Miscellaneous, by the Right Hon. Thomas Babington Macaulay. Vizetelly.

We will not do Mr. Macaulay the injustice of reviewing his speeches in this unauthorized edition. The above title-page, which we have carefully copied, is in itself a standing advertisement to the effect that this edition has not "been revised and corrected" by the most brilliant of English essayists. There is something peculiar in the announcement of "Speeches by (!) Mr. Macaulay; and the

slovenly title-page faithfully indicates the style in which these orations are republished. We should wish to trace the gradual growth of Mr. Macaulay's power as a speaker, and to proceed from his first to his latest efforts. In this edition, we have to look to the conclusion of the second volume for speeches delivered from 1824 to 1832. There is a table of contents, naming the subjects of the speeches,—but there is no index to the variety of matter which is contained in them. The notes intended for illustration are few and unsatisfactory; and assuredly, as Mr. Macaulay's speeches merited republication, they deserved more elegance of typography than is given to them here. Of the injustice done in these reports, nothing more need be said than that some of these speeches are given in the third person,—thereby detracting from the vivacity and dignity of the style.

The advertisement prefixed to this edition announces that the speeches have been printed "by special licence from the publishers of *Hansard*!" A preliminary essay on Mr. Macaulay is extracted, "by permission," from Mr. Francis's "Orators of the Age." We are sure, all our readers will concur with us in thinking that so great an ornament to our contemporary literature as Mr. Macaulay deserved more consideration from any British publisher than has been shown to him by the projectors of this publication. They have treated the distinguished member for Edinburgh in a very cavalier style, as compared with their studious regard for "*meum*" and "*tuum*" when dealing with the publisher of '*Hansard*' and with Mr. Francis. On the legal right of a party to print the speeches of a Parliamentary speaker, without permission, we will not offer an opinion. But if there be property in the *Reports of Hansard*, and in an essay of Mr. Francis, it certainly seems strange that the orator who meditated on the subject, studied its parts, and ascertained its logical relations, should not be allowed a property in his own spoken thought. Let it be observed, that in journals the reports of speeches are given as "news"—and every member of the Legislature is interested in the diffusion of his views on pending questions. But at the distance of ten years, he may have materially altered his opinions on many of the by-gone subjects, in whose discussion he had taken part. Now, we doubt whether a publisher, for the sake of his own personal profit, ought to have the right of forcing a publication of a man's past sentiments. The party antagonist, or political critic, is, of course, justified in historical references; but we see vast inconvenience likely to accrue to public men of all sides, if their speeches of twenty, ten, or five years ago can be reprinted without their permission. There may be bitter invectives against individuals between whom and the orator close personal friendship has subsequently arisen; and in the fluctuations of an age of change, a public man, animated by the worthiest motives, might reasonably object to the circulation of speeches criminating characters, to whom he had ceased to feel aversion. Many other reasons will occur to show that a party should have power to prevent an unauthorized republication of speeches which essentially belonged to past times and questions.

We may state of our own knowledge, that some years since two members of the Bar had prepared an edition of the speeches of Lord Plunket, and the collected orations of that masterly debater were advertised by one of the most eminent of the publishers in the Row. But Lord Plunket expressed a desire against their publication, and the work was not proceeded with. In another case, which we shall not mention more particularly, the republication of

some speeches defending the conduct of accused parties gave great annoyance by the reproduction of matter that every person of right feeling would wish to have been forgotten.

Less than any public character of the present age need Mr. Macaulay fear the reprinting of his speeches, as they are free from vituperation and personal spleen. But, on the other hand, to none can an unauthorized edition, like the present, do so much passing injustice as to a literary celebrity famous for his style. The only remedy—"a revised edition, corrected by himself"—which the present is obviously intended to anticipate—will soon be before us for review.

A Walk across the French Frontier into North Spain. By Lieut. March, R.M. Bentley.

WITH the promising name of "March" at the head of a walk, there naturally arise expectations of a long inroad into North Spain. The whole journey, however, proves to be a very short one; including a part only of the seashore of the small province of Guipuzcoa:—the distance traversed on foot, between Yrun on the frontier, to Azpeitia, the extreme point reached towards the west, barely exceeding 50 miles. It may be asked, how can a volume of 376 pages be filled with the incidents of so limited an excursion? It appears on examination that the walk itself supplies barely a sixth part of the contents of the Lieutenant's book. It begins at Bordeaux; and proceeds so leisurely towards the ground named in its title, filling up page after page with sketches and historical jottings, of no very new or recondite character, by the Bayonne route—that a third of the volume is consumed before the traveller fairly gets his foot on the bridge at St. Jean de Luz, and properly commences his pedestrian journey. The rest of the expedition occupied some five or six days between leaving head-quarters at Fuentarabia, to visit Yrun, Pasages, San Sebastian, and Azpeitia, with the neighbouring site of Loyola,—now a deserted monument of the founder of Jesuitism,—and the return to the first-mentioned town; where, amid some festivities which seem to have been the main object of the excursion,—the book suddenly finds its end—*finis chartæque viae*.

These slight materials are eked out with some dexterity in the art of book-making, if not with other skill of a better kind. The produce of such historical scraps as a returned traveller easily compiles by his fireside at home, is heaped on both sides of the road with a liberal hand. At every stage of his short journey the pedestrian stops to tell long stories, from materials gathered, he avers, on the spot; but which, as now dressed up, in the fashion of ordinary magazine tales, betray no sign whatever of their origin. They savour, indeed, far more of London—as well in their slang, as in their sentiment—than of the rough soil of Guipuzcoa. Not content with these embellishments, the Lieutenant has been at the pains to rewrite, in his peculiar manner, and at full length (in 65 pages), the history of the eccentric Catalina de Erauso, the *Monja Alferez*—or "nun lieutenant" of the seventeenth century—a sort of Spanish "Mary Ambrée,"—a note of whose adventures and exploits may be found in biographical dictionaries, compiled from a book which is still extant, though hardly worth preserving—an autobiography, far from trustworthy in its details. In treating this subject, the Lieutenant omits the prime circumstance of Catalina's fortunes, with a view, no doubt, to make the heroine more interesting,—the fact, namely, of her frightful ugliness, which (and not the poverty of her father) led

him to devote her to a nunnery; and which, after she had escaped from it, favoured the concealment of her sex, and spared her all the dangers that commonly beset errant virgins. After this long story, and near the close of his ramble, on the strength of a *fiesta de toros* which formed part of the merrymakings at Fuentarabia, the pedestrian favours us with a summary of the whole history of Spanish bull-fighting, compiled from Montes' *Tauromachia*.—thus busily plying the scissors to the end of the volume,—in which the walk may be said to be nearly lost in a wilderness of details that have no necessary connexion with its progress.

So much for the contents of the book. In other respects, it is written in a style now sufficiently established by example to deserve a specific name,—which may be called the “travelling subaltern's.” In this manner the general strain is understood to be lively, with more or less of various kinds of non-literary idiom, belonging to mess-rooms and other less select resorts. It should be heightened at intervals with passages sentimental or reflective, which are the “stirring” parts of the composition,—care being taken the while, by due reminders of the kitchen, jocose sallies upon serious topics, and criticisms of eminent men or great events, to inform the reader that the writer himself is far too “knowing” to be the dupe of such effusions. Of this style Lieut. March's book is by no means an extreme specimen. All the qualities by which it has been described are visible in his pages,—but to a far less offensive degree than in many other works of a similar kind. Slight as his view of Spanish ground has been on this occasion, it is not his first; which is an advantage not always found in such hasty tours.—A previous residence in the Northern Provinces with his corps in 1840-1 made him familiar to a certain degree with the “things of Spain,” at least as they are in her rude and isolated north; and from occasional hints of more genial regions, it may be collected that he is not an absolute stranger to Madrid or to Andalusia. To this circumstance may be ascribed the absence of certain absurdities and extravagancies which we have seen break out in some former journals of short excursions into Spain. Our author does not look for romance in every village in Biscay, nor find it necessary to invent scenes of interviews and intrigues which no wayfarer is likely to see on the high road in any part of the Peninsula,—and least of all on the rugged paths along its northern frontier.

The sum of the little that is really to be found there is set down with diligent pen, as the Lieutenant journeys on, making the most of his subject, with scenery, the aspect and condition of the towns and their inhabitants, and such customs or other peculiarities in manners and costume as belong to the spot. It is needless to observe, that no one province of Spain is like any of its sister kingdoms; so that to think of portraying the whole from a single point of view is a mistake that none but the ignorant could fail to detect. In Guipuzcoa and Biscay, above all, the line of difference between this and other tracts of Spanish ground is marked in every respect. The latter province is governed by a system of its own; and the people, speaking a language unintelligible even to their neighbours, are tenacious—beyond all other Spanish subjects—of their local habits, prejudices, and manners, as well as of their dearly prized *fueros*. This, while it narrows the interest of the view, gives a speciality of character to all that is properly its own; and it might have been wished that the space occupied in these pages with fictions of little value had been devoted to more details of the condition and appearance of the Basque community. Some, indeed, are

offered here and there;—and in these the sole value of the book consists.

The grating waggons—*stridentia plautra*—which vex the foreign ear on the way to Yrun are not indeed exclusively Basque property,—their indescribable creaking being heard all over the north-west of the Peninsula. They are followed, however, by a local group.—

“On the road we met some roughly built carts, drawn by oxen, carrying wood, fuel, bales of Spanish wool, and agricultural produce to Bayonne. They crept lazily along to the music of two solid timber wheels, which, unlubricated by grease, screeched and groaned in discordant cadences, as if some unfortunate wretches were being broken upon them, or a score of wild cats were strung to their axles. The peasantry declare the oxen enjoy this horrible *falsoeto*, and draw all the more lustily under its invigorating influence. The latter assertion may have some truth in it, for perhaps these sharp sounds, which seemed to turn our blood to vinegar and set our teeth on edge, act as a sort of goad on the animals' nerves, as they did on ours. The aspect of the oxen was bucolic, grave and resigned, and with the small green bougs hanging over their shoulders and heads, to keep off the flies, they reminded us of those ancient Hellenic bas-reliefs representing a sacrifice going to the altar. A little further on we encountered some fish girls of St. Jean de Luz hurrying to Bayonne with elastic steps. Although they carried heavy baskets of sardines on their heads, and were barefooted and scantily clad, they went on their way singing, chattering and laughing; graceful, despite patched, tucked-up petticoats, and the dust of a long journey.”

In all lands the stamp of whatever is ancient, peculiar, and stubborn is most strongly traced in the methods of tillage. The soil around Fuentarabia, fertilized by tributes from the adjacent Bay, is made tractable by the *laya*, an extraordinary kind of manure.—

“The road from Fuentarabia to the former place runs through a fertile delta, intersected with innumerable dykes, branching off from the Bidassoa, which supply the surrounding farms with a capital saline manure, composed of mud and sea-weed. The principal production of this rich tract of alluvium consists of maize, tobacco, tomatoes, pumpkins and potatoes, produced in successive crops from year to year. The farmers prevent the generous soil from becoming exhausted, and at the same time gradually raise it above the encroachments of the sea, by manuring with the sea-weed, which every tide deposits plentifully in the surrounding dykes, especially during stormy weather. The principal agricultural implement used here, and throughout the Basque provinces, is the *laya*—nothing can be more primitive in its form and use than this instrument, which is peculiar to these districts, and unknown, we believe, in other countries. It is a ponderous iron fork, consisting of two prongs about six inches apart and a yard long, the handle being formed of a perpendicular piece of wood attached to one extremity of the horizontal bar which unites the prongs. When a field is to be turned over, eight or a dozen peasants, station themselves in a row, each holding a *laya* in both hands, which they simultaneously drive deep into the ground, turning up a ridge of sod at each delve. They then take one step backward and perform the same operation with singular rapidity and regularity. Whilst looking at the stalwart frames of the men, and the comely robustness of the women thus employed, we ceased to wonder how the Basques, when only armed with sticks, managed to defeat the Queen's regulars during the late civil war.

The boatwomen of Pasages are a peculiar class, well worth looking at,—although less seductive than their dizzened representatives on the Madrid stage.—

“Traversing a magnificent causeway, parallel to Pasages, over a creek, we came opposite the narrow entrance of its commodious harbour. One of the first excursions visitors to St. Sebastian generally make, is to this picturesque place. But, to the interest of its name and former maritime importance there is added, for the male sex, at least, a still more

powerful motive of curiosity, namely, its equally celebrated boatwomen, who possess an extraordinary reputation in Spain. They row with the dexterity of thoroughbred seamen, standing up facing the prow, and push the oar from them whilst propelling their skiffs over the broad sheet of water intervening, at high tide, between Pasages and the high road. The boatwomen of Pasages! what tourist, before seeing them with the eyes of the flesh, has not beheld them with those of the imagination,—handsome, graceful and ideal, as pourtrayed in the well-known (in Spain) comedy of ‘La Batelera de Pasages.’ At Madrid, Matilda Diaz, the pearl of the Spanish stage, makes such a charming boatwoman, that, on approaching the reality, memory reproduces her, as she appeared on the boards of the Principe theatre. But the illusion was surpassed by the disappointment that awaited us. To confess the truth, the boatwomen of Pasages in no way resemble the creation of the poet, nor, we should think, the twelve nymphs brought thence by the Duke of Medina de las Torres, to amuse Philip IV., in the waters of the palace of Buen Retiro. Not only are they neither handsome nor graceful, but the first impression their presence causes is a belief that they are not women. The following scene will explain the reason for this supposition, from which, however, we make two or three exceptions to prove the rule. A few minutes before arriving at the landing-place, called Ancho, we heard a confused and piercing cry, the dissonance of many sharp voices. We asked the peasant, carrying our knapsack, the cause of these pugnacious sounds, and who were the people advancing towards us with such violent gesticulations and clamour. He replied, with a smile, that they were the boatwomen, who, having deserted us, were disputing the possession of our body, although not certain that Pasages was our destination. He had some difficulty in persuading us that female throats could produce such a discordant concert; and, albeit, we could conceive that the idea of making a little money excited the enthusiasm of these poor creatures, we could not imagine why they should thus wrangle about the fare, since we clearly possessed the right of selecting whom we pleased. * * Before undertaking this expedition, we had enquired at Fuentarabia about the boatwomen, and were told to ask for Carmen and Viviana, the *belles* of the Pasages naïads. We repeated these pretty names over and over, in order not to forget them, lest we should find ourselves without a clue when involved in this labyrinth of petticoats, more perplexing than that of Crete, which now barred our progress. Thus prepared, we arrived on the field of battle. In an instant we were surrounded by an undulating group of old, middle-aged, and young women, looking alarmingly manly and pugnacious with their sailors' hats, flashing eyes, heightened colour, and faces bronzed by the sun. The wordy war 'grew fast and furious,' and we feared being taken by assault. The number of candidates appalled us. The chosen could only be two, and in vain our eyes wandered through the crowd to seek countenances adapted to our preconceived notions of the personal appearances of Carmen and Viviana. The hubbub increasing, we demanded leave to speak, and, at last, desperately sought to do so. Useless attempt; we might just as well have tried to address the sea from Beechy-head in a sou'-wester. Our voice was drowned in the uproar as completely as talking on the brink of the Falls of Niagara, and we envied the magic ascendancy of M. de Lamartine over the Paris mob at the Hôtel de Ville, during the first days of the revolution. It was, however, some consolation to think that all the eloquence of the poet-minister would have been powerless if he had had the Bateleras of Pasages for an auditory. They continued appealing to us, and abused each other, pouring forth volumes of Billingsgate in the vernacular of the country;—an idiom, which, by-the-by, lost all its softness in the throats of these viragos. At length, with great exertion, we managed to make the names of Carmen and Viviana heard. Would that we had never pronounced them, I! I! I! shouted all in the same breath, as though each individual had received those names at the baptismal font. Distracted at the frightful uproar, we pushed our way through the chattering throng, and selecting, in our rapid retreat, a rather pretty girl, who

wore her straw hat adorned with flowers, coquettishly placed upon her dark tresses, ordered her to get the boat ready. She flew to obey, with her companion, not without receiving the anathemas of the rest of the aquatic sisterhood, and we took refuge in the skiff with the precipitation of General Espartero flying on board the 'Malabar.' In a moment we shoved off, under a volley of maledictions, which would have sent us to the bottom if the good wishes of the discomfited candidates had had any weight."

The Lieutenant returns to share the holiday in Fuentarabia in high spirits, and favoured by the kindest weather,—which, of course, is welcomed with an extra-fine paragraph. The sports that follow—all but the bull-fight, native to the region—are described in a more *pedestrian* manner.—

"A morning, perhaps the loveliest the year had seen, greeted us as we sallied forth from Azpeitia to retrace our steps to Fuentarabia. That night we slept at Tolosa; the next in St. Sebastian, and the following morning came in sight of Fuentarabia at about eight o'clock. As we approached it, groups of gaily-dressed peasants debouched from cross-roads and mountain paths into the highway, generally preceded by some rustic Orpheus playing loud and shrill upon a reed, and passed me in quick succession, hurrying on to be in time for the high mass. Everybody and everything around us seemed blithe and happy. Light peals of laughter, the ringing sound of female voices, an occasional snatch of simple melody, or a high-pitched, but not inharmonious, prelude upon a shepherd's pipe; the barking of delighted dogs as they recklessly chased each other through the pilgrim's legs, or scoured the lea with wagging tails, snuffing the dewy odorous heather; the festive chimes of the still distant church of Fuentarabia which seemed to urge on the wayfarers, as borne by the sea breeze they ever and anon swelled upon the ear; the lowing of the herds going to pasture, the tinkling of mule bells and the loud twittering of the birds fluttering from tree to tree, apparently sympathizing in the mad gambols of their canine neighbours, filled the azure welkin with a medley of pleasant sounds, now vibrating clear, distinct and joyous, upon the balmy elastic air, anon growing mellow, confused, and murmuring in the distance. Mingling with the living stream, we soon found ourselves at the gates of Fuentarabia, already crowded with thousands of merrymakers, and echoing from one end to the other with their boisterous glee, it no longer appeared the gloomy, deserted place we had left. It was like a miserly old misanthrope having a spree at the expense of his acquaintance; and truly the strangers, who flocked there to enjoy the *fêtes*, 'had to pay the piper.' At nine o'clock the deputies of the different parishes assembled at the Alcalde's residence, and proceeded to pay a formal visit to the political chief, the principal government authority of the province, headed by three *tambolenteros* playing popular airs. There is not town, nor hardly a village in the Basque provinces, which has not a couple of these immemorial musicians, who, on Sundays and *fête* days play *fanfarras* and *zorzos* in the *Plaza*, whilst the primitive-mannered peasantry foot it away right merrily for hours together, and drink oceans of cider by way of putting their heads on a par with their feet. On the political chief descending to the street, all the other functionaries accompanied him to the town hall, where they remained in council until ten o'clock. The session being a secret one, we were unable to obtain admission. Our desire to witness the ceremonies of the day took us to the church, and at half-past ten the junta and municipality arrived in state to hear high mass. The procession was headed by the *tambolenteros*; then followed the political chief, the Alcalde of Fuentarabia, the provincial deputation, the Alcaldes of the sixteen parishes, into which Guipuzcoa is divided, walking two and two, dressed in old-fashioned cocked-hats, black dress-coats, and pantaloons of obsolete cut. Each bore a lighted wax taper, and looked becomingly grave and dignified. These living notables were succeeded by lifeless ones, consisting of images, as large as life, of St. Ignatius, the patron of Guipuzcoa, and the Virgin of the Immaculate Conception, borne upon men's shoulders. They had

been brought all the way from Azpeitia. The former carried in one hand a Bible, and in the other an olive branch. The Blessed Virgin was robed in damask and lace, precious stones covered her brow and bosom, and her beautifully carved countenance, shaded with auburn ringlets, seemed to smile sweetly on the crowd, as they reverently bent their uncovered heads, whilst she and St. Ignatius passed down the street. Between these charming figures floated the emblazoned banners of Guipuzcoa and Fuentarabia, and behind walked numerous priests, chanting Canticles, whilst a band of amateur musicians, dressed in blue jackets, white trowsers, broad crimson sashes and red cloth *boinas* (round flat caps woven without a seam), played the march of St. Ignatius, a spirit-stirring, though rather eccentric *mélange* of sacred and martial music, but well adapted to the semi-warlike character of the saint to whom it was dedicated. ** The grand attraction of the day was the *zorzico de etiqueta*; an ancient dance peculiar to the Basque Provinces, in which figured on the present occasion some of the Alcaldes who took part in the morning's procession and the principal gentry of Guipuzcoa; such as the Count of Villafranca, the Count of Vallé, Don Ignacio de Altuna, Deputy to the Cortes, &c., having, for their partners, several ladies of good family. At five o'clock the *tambolenteros* struck up the *zorzico*, and about a dozen gentlemen sallied forth from the town hall in a string, each holding the end of a white handkerchief. At the extremities were the Alcaldes of the towns of Urnieta and Deva, famed for their skill and agility in this time-honoured diversion. Linked together and preceded by the musicians, two Alguazils in the costume of the sixteenth century, and the Alcalde of Fuentarabia, bearing his white wand of office, to keep the way clear, they slowly paraded up and down the street, to the great delight of the rustic spectators, who grinned and chuckled mightily to see their magnates don the cap and bells in public.

After this exhibition four deputies entered the town hall and led forth a lady, who, blushing with graceful embarrassment, was inexorably planted before the leader of the dance, and, after sedately witnessing the complimentary *pas seul*, with which he welcomed her, took her place by his side in the procession, which recommended slowly, winding round and round until each cavalier was supplied with a partner. They then promenaded round the town, *Don Agustín* of Urnieta continuing his antics all the while, until a *fanfarrón* gave the finishing touch to this antiquated but well preserved fragment of Basque customs. When the dance was finished, the fair *débutantes*, all smiling and flushed by exercise and gaiety, were conducted with ceremonious politeness to the hall of the town house, from whence, after partaking of refreshments, they proceeded home escorted by their partners. The peasantry then took their turn in dancing *zorzos* and *fanfarras* with an exuberance of spirits and keen relish that made us long to have a caper with them, and regret, at the same time, that such demonstrations of popular gaiety cannot be made in 'Merry England.' But alas! only where the vine is indigenous, do they become acclimatized. ** The next day, old and young, gentle and simple, hastened to the port to witness the *juego de ganzas*, or, 'game of geese.' By three o'clock the shore was lined with spectators; and hundreds of boats dotted the surface of the Bidassoa. As soon as the municipality, the provincial deputation, and the band of music had taken their places, a trim whale-boat, steered with an oar, and swiftly propelled by ten vigorous rowers, darted forward towards a goose that dangled, head downwards, within a few feet of the water, from the centre of a cord, attached to two poles about forty feet apart. In the bow of the boat stood a man wearing an old cocked-hat and a white shirt and trowsers, and as it dashed under the pendent bird at full speed, he firmly grasped its neck, and in an instant was swinging in mid-air, holding on to the goose, amid the obstreperous merriment of the multitude, whilst persons, engaged for the purpose, now ran him up some twenty feet, and then suddenly let him down into the water with a tremendous splash—a feat that threw the beholders into ecstasies. Again and again these inseparables—we hardly know which was the greater goose of the two—were hoisted aloft and plumped into the briny element,

vanishing for a moment in its crystal depths, and then rising half exhausted to the surface, the reasoning biped clinging to the web-footed one with a tenacity that could only be explained by the fact that it was to become his prize if he succeeded in wringing off its head. After being ducked, or *goosed*, *ad nauseam*, and drawn up for the sixth time, dripping like a sea-god, to undergo another immersion, he let go in despair, and swam to a boat. It was clear the goose had a remarkably tough neck, and if the rest of its body was in the same condition, the possessor of the teeth that could masticate, and of the stomach that could digest it, was not to be envied. The next comer was more fortunate, and succeeded in decapitating the victim after receiving three cold baths. His predecessor's efforts had rendered it an easy task, and illustrated the old adage that one man reaps what another sows. A fresh goose was hung up, and this comical, but cruel, pastime continued for an hour; but we did not stop to see the conclusion."

Of the monumental buildings in this region the report has nothing, alas! which is peculiar to the North of Spain. The story of dilapidation and decay is universal in the Peninsula; now above all, when to the former ruins of a declining realm there has been added the sudden devastation of those edifices with which an engrossing Church occupied every conspicuous site throughout the land. This latter destruction is, indeed, the indispensable price for any hope for the future of Spain; but it adds for the present a new feature of austerity to that singular country, —of which, in spite of its blue heavens, glowing eyes, vineyards, and guitars,—the prevailing impression on a sensitive mind, informed of its Past, is stern if not saddening.

Correspondence of the American Revolution; being Letters of Eminent Men to George Washington, from the Time of his taking Command of the Army to the End of his Presidency. Edited from the Original Manuscripts by Jared Sparks. 4 vols. Boston, Little & Co.; London, Trübner & Co.

THE twelve volumes of the Washington Letters are necessarily incomplete without the letters which replied to the questions asked or to which they were themselves replies. Hence these volumes. We do not see that Mr. Sparks, once committed to his task, had any choice in the matter; but neither can it be denied that the result is somewhat formidable. Sixteen ponderous volumes of ponderous letters—each volume containing about five hundred and fifty pages—are enough to alarm even a lover of big books. A correspondence so extensive, were it as luminous as it is voluminous, could scarcely hope to obtain a large popular acceptance. Still it was a useful thing—a necessary thing in its way—to gather at the present time, while papers are in existence, all the documentary and authentic memorials of the War of Independence. The days of Washington were the heroic times of America. Washington himself is the hero of a great continent:—a hero all of whose proportions are noble, and whose figure grows in the love and reverence of mankind with every passing year. With the sole exception of Napoleon, he is the most conspicuous personage in modern history:—and he has the vast advantage over his Italian rival in fame, that his genius was essentially moral, so that he could rule himself as well as he could sway the mind and direct the energies of his countrymen. Of such a man the memorials are infinitely precious. They concern not only the country which he served by his genius, but the world to which he left the example of his moderation and his virtues.

The system adopted by Mr. Sparks in editing the Washington Papers has been a subject of much needless angry and prolonged controversy.

The present volumes, it appears, need not give rise to any such war of words. Mr. Sparks explains, that—

"In making the selection from several thousand letters, it was not possible to adopt any precise rule, but it was the aim to choose such as would enlarge the reader's knowledge of the events, characters, and opinions of the period which they embrace. All the letters are here printed entire. Having been written by various hands, and on different subjects, they are not, in any instance, repetitions of each other; and hence there was no occasion to omit any parts of them on this account, as in the case of Washington's own letters; nor was there the same reason for omissions to save space, in order to secure more valuable materials, and exhibit a continuous chain of events. In fact, such an attempt would be impracticable in a series of disconnected and miscellaneous letters. The editorial revision has been performed with such care, as the condition of the manuscripts admitted or required. Errors of grammar, and obvious blunders, the result of hasty composition, have been corrected."

—Doubtless there are some—we are ourselves of the number—who would have liked to see even this moderate power over the manuscripts given up. No one cares much whether "Old Put" was a bad speller or not; the interest is in his strategy, not in his writing. The great thing is to know, not whether he defied Murray, but whether he obeyed Washington:—if he did both, the reader ought to be informed of it.

Mr. Sparks has been sparing of notes and elucidations. Where he has thrown these in, it is done judiciously. As an example, we may quote a short note to a letter written by President Hancock to Washington about the attack on Boston. Hancock writes:—

"You will notice the last resolution relative to an attack upon Boston. This passed, after a most serious debate, in a Committee of the whole House, and the execution was referred to you; and may God crown your attempts with success. I most heartily wish it, though individually I may be the greatest sufferer."

—To this we have the explanatory quotation, Roman in its spirit and its brevity.—

"*In Congress, December 22nd.* 'Resolved, that if General Washington and his Council of War should be of opinion, that a successful attack may be made on the troops in Boston, he do it in any manner he may think expedient, notwithstanding the town and property in it may thereby be destroyed.'

Other notes have a different purpose:—as, where the writer, under the impulse of passion or of false report, refers to something which was not true, and the repetition of which error could only tend to create ill blood. In these cases, a correction is quietly made. Thus, it is said in one of Thomas Lynch's letters:—

"In this state of things I have, besides my dependence on the continuance of the favor of Heaven, trust in two supports alone: the one, on your vigorous exertions; the other, on the weakness of our enemies. Should they lose footing in America this winter, I should despise their thirty thousand Russians, scattered by storms, arriving, one transport after another, fatigued and debilitated by the fatal effects of a long voyage, without a spot to collect and recruit themselves for the field, and depending, for every necessary, on supplies from a country three thousand miles distant."

—Mr. Sparks says in a foot-note:—

"It was reported, at this time, that the British Government had obtained, or was about to obtain, military aid from Russia, but the report was unfounded."

We find Hancock writing in reference to the unfortunate affair at Falmouth:—

"The public papers will inform you that Lord Dunmore has endeavoured to exercise the same barbarity against the defenceless town of Norfolk, as was exercised against Falmouth. By these repeated instances of inhumanity, so contrary to the rules of war, and so long exploded by all civilized nations, it would seem as if the rancorous Ministry, despairing of their measures to conquer and enslave, had determined to

glut their revenge with destruction and devastation. For my part, I shall not be surprised to hear, that in their frenzy of rage, and to effect their dark purposes, they have proceeded to murder, under forms of law, those prisoners whom the tools of their vengeance have chanced to take, and whom, with officious zeal, they have sent to England."

—Here Mr. Sparks steps in to assure his countrymen that—

"it has been ascertained that the British Ministry were in no degree responsible for the burning of Falmouth. It was the wanton act of a naval officer, unknown to the Ministry at the time, and disapproved by them afterwards."

We notice these things with pleasure. This is from its very nature a book for the use of public writers and future historians,—and it is of great importance that it should have been edited in this wise, moderate, and liberal spirit. Mr. Sparks has enough of confidence in the real greatness of his country and in the patriotism of his countrymen to make him an impartial chronicler of all that concerns their fame.

Life and Times of Madame de Staél. By Maria Norris. Bogue.

The preface to this book describes its author as "young, ignorant, inexperienced." Each adjective contains in its sole self a sufficient reason why Miss Norris could not succeed in the task which she has proposed to herself. The writer of a life of Madame de Staél should command an insight into character—an experience of national manners—a treasure of philosophical knowledge, wide, deep, and clear—and a range of historical and literary reading—which no magic can purvey for a beginner. But Miss Norris seems hardly to have entered upon the task of collecting materials, as we understand the process. Though the skeleton facts of the life of Necker's daughter were not difficult to assemble,—the mass of detail to be examined, arranged, and distributed, so as to fill up and colour the outline, is enormous. If ever there was an historical passage fully written—nay, in some points, over-written—it is the great French Revolution. Its Necker and Mirabeau, its "sea-green Robespierre," its Charlotte Corday, and the other saints, sages, sophists, worthies, and furies, who figured in the storm—have been drawn, in full face, in black profile, in pencil, and in cameo-size, till their features and characteristics are more familiar to the average English reader than those of his own Cannings, Cobbeets, and Castlereaghs. Then, the despotic and persecuting aversion of Napoleon to Necker's daughter has been dwelt on so often as French opinion during the Empire has been discussed;—while the mass of anecdote concerning London society in the days of the Regency already published—and the copious traits and reminiscences of foreign annalists—furnish ample material for any one desiring to trace the career of social triumphs won during her exile by the Priestess, Prophetess, Philosopher, and Wit whose eloquence few resisted. Of stores such as the above,—heaped up in no remote corners—to be disinterred in no recondite books—Miss Norris has availed herself sparingly. Her principle of collection and of selection will be sufficiently evidenced by the fact that, while speaking of Madame de Staél's position in Paris, in 1802, she wastes a page or two in discussing the justice or injustice of Madame d'Arblay's coldness in declining Madame de Staél's advances,—defending the latter lady's character by criticizing the former lady's timid worldliness. Now, as regards inculpation or defence of others, the Burney Diary is rendered almost valueless by the castigations and suppressions which have notoriously taken place in the manuscript. The descendants of Madame d'Arblay,

in their anxiety to substantiate her scrupulousness and sweetness, have damaged her character for sagacity by cancelling many a trait which she noted, and striking out many an *en dit* which she wrote down. In any event, however, no judge of discrimination would have put the prudent and shrinking author of 'The Wanderer' into the witness-box, to speak to "the rights" of Madame de Staél's vigorous abilities and masculine acquirements, or to "the wrongs" which from time to time shadowed her name, as the inevitable consequence of her inconsistent marriages, her open and impassioned friendships, and the extraordinary position, political and social, which she occupied during the larger portion of her womanhood in the eyes of Europe.

The above illustration will suffice to show how timidly Miss Norris has grappled with the facts of her heroine's life. She does not exhibit greater power or finer discrimination in dealing with the published utterances of Madame de Staél's genius. If the biographer be familiar with the books written by her heroine, she has failed to call due attention to the inventive and versatile spirit which they display. Let us instance what we mean.—Intensely, avowedly French—or, to narrow matters still further, *Parisian*—as was Madame de Staél in her likings and preferences—in her dreams of the philosophical and political career befitting a distinguished woman—her width of appreciation and of sympathy must be noted as evidencing a superiority rare in the annals of her sex, and especially admirable, the place, manner, and time of her training considered. It has been said, and said again, possibly not without foundation, that some of the best things in Madame de Staél's book on Germany were derived by her from the German men of letters who clustered round her during her exile. Let this be so, for argument's sake;—the willingness of a French *bel esprit* to emancipate herself from the philosophical modes of her own beloved capital, and from the trammels laid on imagination by its Academies and *salons*, and sincerely to penetrate a nationality widely differing from her own, attests no common energy, liberality, and prescience. It must be further recollect that the same Parisian woman who could do this in advance of her time, was also genial enough to be as Italian and artistic in Italy as she could be German in Germany. 'Corinne' may not be intrinsically the marvel which young romancers and young poetesses have dreamed it to be, but there is a true breath of the South in it,—in its pages a real air of rich, noble, melancholy Rome; and in spite of that familiar picture by Gérard which rises before us somewhat unfortunately as we write the heroine's name—giving us in place of the real *improvisatrice* a Frenchified muse ready smoothed and rounded for one of the porcelain ovens of Sèvres—nine out of ten pilgrims to Rome will own that the romance and the heroine have been present to them in the Eternal City with that vivid reality of association which only reality of conception can conjure up, and real power of execution impress on the memory.

The reader must be reminded, that it is not our function to offer here a complete character of Madame de Staél,—still less to analyze her works; and that the above separate hints have been expanded for a moment, simply to make clear that our judgment of this book is neither capricious nor baseless,—harsh though it will seem to Miss Norris. She would repudiate the idea, we fancy, of having let her subject down to the level of "Ladies' Seminary" literature, as it existed in days before ladies' seminaries were charged by such disturbing females as Margaret Fuller,—before damsels, whether fair or brown, mediocre or munificently gifted, were

encouraged to deal with great ideas instead of selected facts;—yet, the truth is, that this volume is not available for “the use of schools,” as the word was then understood,—still less for the boudoir or the library of the thoughtful woman who now desires to study the career of female genius in one of its most original and powerful manifestations. Here and there we come upon a paragraph indicative of large and liberal aspirations, and of that desire

To keep the balance true

which, with time, training, and research, might have qualified Miss Norris to attempt a subject so rich, so difficult, and so complex; but as matters stand, we have a piece of Berlin-wool stichery in place of such a complete work of Art as might have been claimed for the portraiture of one of the most brilliant, the most strong, and the most clear-sighted women that ever animated society, adorned authorship, or gave an impulse to opinion.

Paddington: Past and Present. By William Robins. Printed for the Author.

The Vale Royal of England; or, the County Palatine of Chester Illustrated. Abridged and Revised, with Notes, Historical and Explanatory, by Thomas Hughes. J. G. Bell.

THE histories of all the suburban districts of London are interesting and suggestive; nor does Paddington—the youngest among them, which only fifty years ago contained but 324 houses and a population of 1,881 souls, and now comprises 6,103 houses and 46,306 inhabitants—yield to any in interest and importance. There is no mention of Paddington in Domesday Book,—a proof to us that at the period of the Norman invasion it had not been reclaimed from the adjacent forest. As to the charters professedly granted by Edgar to the monks of Westminster, and which refer to lands here,—antiquaries from Hickes to Kemble have greatly doubted their authenticity; and the absence of all reference to this locality in the Domesday account of the possessions of St. Peter's, Westminster, seems to us conclusive on the subject. Perhaps soon after the Norman Conquest, certainly early in the following century, the first rude collection of huts arose; and being in the immediate vicinity of lands held by the Convent of Westminster, the dwellers would naturally enough be desirous to place themselves under the protection of a community wealthy and powerful as the feudal lords, but characterized—as was the case with all the monastic establishments—by far more liberal treatment of the tillers of the soil.

The first authentic document is one preserved by Maddox, dated in the thirty-first year of Henry the Second:—and in it two brothers, named Richard and William of Paddington, transfer their “tenement”—the extent of which is not mentioned—to the Abbot and Convent of Westminster. The Abbot, Walter of Winchester, dying in 1191, bequeathed this possession for the purpose of applying the proceeds to the expenses of his anniversary, the 27th of September. The details of this festival are curious.—

“On the day of the celebration, the Almoner is to find for the Convent, fine manchets, cakes, crumpets, cracknels, and wafers, and a gallon of wine for each friar, with three good pittances, or doles, with good ale in abundance at every table, and in the presence of the whole brotherhood; in the same manner as upon other occasions the cellarar is bound to find beer at the usual feasts or anniversaries, in the great tankard of twenty-five quarts. He shall also provide most honourably, and in all abundance, for the guests that dine in the refectory, bread, wine, beer, and two dishes out of the kitchen, besides the usual allowance. And for the guests of higher rank, who

sit at the upper table under the bell, with the president, ample provision shall be made as well as for the Convent; and cheese shall be served on that day to both.”—(As bread was given *ad libitum*, and cheese was to be served on this day, I think we may find in this document the real origin of the term, ‘Bread and Cheese lands,’ which is still applied to a small portion of that which was ‘the Paddington Charity Estate,’ an estate not to be confounded at the present time with ‘the Paddington estate.’)—Agreement shall likewise be made with the cook, for vessels, utensils, and other necessaries, and not less than two shillings shall be given over above, for his own gratification and indulgence. The Almoner is likewise to find for all comers in general, from the hour when the memorial of the anniversary is read to the end of the following day, meat, drink, hay, and provender of all sorts in abundance; and no one either on foot or on horseback during that time shall be denied admittance at the gate. He shall also make allowance to the Nuns at Kilburne, both bread and wine, as well as provisions from the kitchen, supplied on other days by the cellarar and the cook: neither shall the Nuns lose their ordinary allowance, on account of the extraordinary. But the servants of the court, who are at other times accustomed to have wine and flagons, and all those who have billets upon the cellarar for allowances, shall receive wine and bread only from the Almoner on this day, and not from the cellarar; they shall likewise have a pittance from him. But those who have a pittance from Bemflete at other times, and three hundred poor besides, shall have a reflection on this day, that is to say, a loaf of the weight of the Convent loaf, made of mixed corn, and each of them that pleases a potle of ale; and those who have not vessels for this purpose shall take a draught at pleasure, and two dishes from the kitchen suitable to the hospitality of the day.”

The Almoner is likewise directed to provide “mead to the convent for the cup of charity, the loving cup,”—and also to provide “five casks of the best beer.” So many visitants, however, appear to have attended this feast, that a few years after the liberalities at the festival were greatly curtailed. Still, the custom of collecting enormous crowds on these anniversaries, through the dole of food, and the frequently superadded money payment continued late into the following century:—for Richard de Croksey, who died in 1258, assigned—

“the whole produce of the manors of Hamstead and Stoke for the celebration of his death-day. The ringers were paid thirteen shillings and four-pence for ringing the bells on the eve of the anniversary; one thousand poor were to receive a penny each on the first day; and for six subsequent days, five hundred were to receive daily one penny, for which sixteen pounds, thirteen shillings and four-pence was assigned; while for the arduous duties enjoined on the monks—for the repose of the Abbot’s soul, four monks were to celebrate mass at four different altars every day for ever,” only twenty-seven pounds was given. But in less than ten years after this Abbot’s death ‘the burthen of commemorating him in the way he had ordained was found too heavy to be borne;’ and after petitioning the Pope on this subject, and receiving his mandate thereon, this anniversary was modified and ten marks was assigned for keeping it.”

From the ‘*Taxatio Ecclesiastica*’ we find, that at the close of the thirteenth century, “the whole of the temporalities of Paddington were devoted to charity;” that “they arose from the rent of land, and the young of animals,” and were valued at 8*l.* 16*s.* 4*d.* From inquiries subsequently held, we find the tenants of the manor of Paddington holding their respective lands by various agricultural services,—such as, “finding one man for ten half days to mow the abbot’s meadow, and one man for ten half days to hoe the corn,” &c.,—and also by “performing suit at the court of the said abbot, from three weeks to three weeks.” The population, however, seems always to have been small; and even in Henry the Eighth’s time, from the return in the Subsidy Roll, it could scarcely have exceeded

100. In Charles the Second’s reign it reached about 300:—at which number, until little more than fifty years ago, it continued nearly stationary.

On entering upon the modern history of Paddington, Mr. Robins enters upon a sad history of malversation of funds, and of abuses under the more galling because perpetrated under the forms of law, and under the express sanction of high ecclesiastical authority. On this portion of the subject we cannot enter; but we recommend these chapters to the attention of ratepayers in Paddington, who must feel grateful to Mr. Robins for the labour which he has undertaken on their behalf. The present state of Paddington is indeed a singular instance of rapid progress. As Mr. Robins truly says, “a city of palaces has sprung up within twenty years; a road of iron, with steeds of steam, brings into the centre of this city, and takes from it in one year, a greater number of living beings than could be found in all England years ago,—while the whole of London can be traversed in half the time it took to reach Holborn Bars at the beginning of this century, when the road was in the hands of Mr. Miles, his pair-horse coach, and his redoubtable Boy.”

“This coach and these celebrated characters were for a long time the only appointed agents of communication between Paddington and the city. The journey to the City was performed by them in something more than three hours; the charge for each outside passenger being two shillings, the ‘insides’ being expected to pay three. The delivery of parcels on the line of road added very materially to Mr. Miles’s occupation and profit; and I am informed that Miles’s Boy not only told tales, to the great amusement of his master’s customers, but gave them some equally amusing variations on an old fiddle, which was his constant travelling companion, and which he carefully removed from its green-baize covering, to beguile the time at every resting-place on the road. When the Paddington omnibuses first started, the aristocracy of ‘The Green’ were quite shocked at the disgrace thus brought on the parish; and loud and long were their complaints to the vestry, and most earnest were their petitions to that body, to rid them of ‘the nuisance.’ Since that time, however, greater folks than those of ‘The Green’ have not objected to be seated in these public vehicles; and so useful and necessary to the public have they become, that one Company of Proprietors of Paddington Omnibuses has had in use 700 horses at one time. And, if the Paddington omnibuses were improved, as they easily might be, they would be much more useful than they are at present.”

With this extract we conclude our notice of Mr. Robins’s carefully-written little book,—trusting that it will produce the beneficial results which he anticipates.

The second volume before us is a reprint, but “abridged,” of the well-known—to antiquaries at least—work, ‘King’s Vale Royal of England.’ Although we should much prefer to have seen the work reprinted as a whole, with appended notes, it is very suggestive, even abridged as it is:—for, like the other work before us, it tells of progress, and, in some instances greater far than worthy Daniel King, almost two hundred and fifty years ago, could possibly have conceived. Very amusing is it to find busy, bustling, over-crowded Stockport described merely as “a town built upon one round hill, the summit whereof affords the market-place, and convenient room for the church and parsonage, the skirt of the hill being beautified with many fair buildings;” or thriving and populous Runcorn passed over with the remark—“where now we see nothing but a fair parish church, a parsonage, and a few scattered tene-ments;” while Birkenhead, “risen as if by magic to be the second town in the county,” is noticed but as “Birket Wood, where hath been

a famous fair utterly main, are se always although verba since it habita word own—school importred luxury Cressus of Tre an a mid a condit from having and in preve tation wild ‘ a tale could strong he is accum on ho Maze since vagan is so Our r very implie dream no ne need tempt the m will t Dunn power that ‘ Russ we ne fixed of the Dalry Baril have imply affect Willi prejud natur with 1820 ment vaile ackno has n

a famous priory." On the other hand, many a "fair ancient building" described here is now utterly swept away,—and many a "goodly domain" wholly forgotten together with the family that held it. It is for these suggestive hints of chance and change that works like the present are so interesting; and therefore we would always wish to see them—prosy and discursive although portions of them may be—published verbatim, rather than in an abridgment, however well executed.

OUR LIBRARY TABLE.

Fortune: a Romance of Life. By D. T. Coulton, Esq. 3 vols.—A sententious paragraph from La Bruyère ornaments the title-page to these volumes. A fit and terse motto for them would have been the well-worn

curse of every granted prayer,—

since in "this Romance of Life" Mr. Coulton exhibits the old legend of a *Faustus* taken at his word by *The Devil*, with modifications of circumstance, persons, and period.—The times are our own,—the place is London. A poor usher in a school, devoured by such desires as are apt to importune the poor and the imaginative, is surprised in one of his moments of yearning for riches, luxury and all that they bring by a philosophical *Cresus*. The latter pities and despises the longings of Tremore, and resolves to make him the subject of an experiment. Accordingly, having appointed a midnight meeting, Cavendish undertakes to fulfil Tremore's dream for one twelvemonth on very easy conditions. These accepted, Cavendish vanishes from London, installs his *protégé* in his house, leaving in Tremore's hands a blank cheque-book, and having prefaced his departure by such explanations and introductions among his acquaintances as shall prevent the world from wondering at the substitution.—Such is the argument of Mr. Coulton's wild "Romance of Life." We do not assert that a tale might not have been built on it in which we could have believed,—but Mr. Coulton is not strong enough to perform the fest. It is true, that he is neither scrupulous nor parsimonious in the accumulation of incident. Having set his beggar on horseback, a race begins compared to which *Mazepa's* ride was merely "a park canter":—since Florian Tremore plunges into love, extravagance, ambition, and that weak indulgence which is so near akin to villainy, with suspicious readiness. Our romancer may have meant to show that the very extravagance which prompted the day-dream implies latent vice and folly at the heart of the dreamer:—but, if such was his intent, there was no need to force his machinery as he has done—no need to plant in the arena of the experiment a tempter such as Laneton, eager to pounce upon the mysterious *locum tenens* of Cavendish. The will to write a novel in the dashing style of MM. Dumas and Sue has here been stronger than the power. Nevertheless, if our impression be correct that "Fortune" is first fiction, we must speak of its writer as one of promise, power, and passion, from whose future ventures and adventures there is a good deal to be expected.

Life of William Lord Russell. By Lord John Russell. Fourth Edition.—It is not often that we notice a fourth edition; but a short note prefixed to this is important. Most persons are aware of the damaging revelations made by Sir John Dalrymple when he published the despatches of Parillon. To get rid of obvious consequences there have been a variety of conjectures, most of which imply dishonesty somehow or somewhere, and often affect the character of Dalrymple. As Lord William Russell was one of those supposed to be prejudiced by that publication, his biographer naturally desired to compare Dalrymple's copies with the originals; but strange to say, he was in 1820 refused permission by the French Government. A more creditable liberality has since prevailed:—and Lord John takes this opportunity to acknowledge "that those despatches" which he has read seem to have been correctly copied by Sir John Dalrymple.

The Poetry of Geography: a Journey round the Globe, in which a Comprehensive View of the Earth is taken, and Facts made familiar to the Mind of all. A Book for Families, Students, and Schools. By Peter Livingston.—We should describe this book as, a few names from the map of the world, carelessly selected, with the most obvious associations mentioned, and the best known poems quoted:—but as Mr. Livingston might possibly not be content with such description, it is best to transcribe his title in full, in order that those who put more trust in the author than the critic does may know at least what he wishes them to expect and (he thinks) provided for their delectation.

Descriptive Astronomy, Recent Discoveries, &c. By Josiah Crampton, A.M.—This is a brief—very brief—sketch of the discoveries in Astronomy which had been made up to the end of 1851. It is written in a pleasing style,—and the purity of the author's intention excuses the dilution which many of the great truths suffer by the pouring in of the author's religious reflections.

Primary and Present State of the Solar System; particularly of our own Planets, &c.—This book, bearing 1846 as the date of its publication, now reaches us. Delay—shall we call it caution?—is the author's pleasure. As he informs us, he retained "his manuscripts beside him for nine years before submitting their contents to the public." Had his caution been yet a little stronger, so that he had kept back his book altogether, we should have been spared the necessity of giving pain to, no doubt, an honest and earnest mind. But of the book the truth must be told. The writer cannot understand a single natural phenomenon,—he cannot observe correctly what is passing under his own eyes. Yet he can write dogmatically and give pictorial illustrations of the world at its creation,—of the world after being shattered by the curse,—and of the world as it at present exists, after passing through the two tremendous catastrophes of the Fall and Flood.

The Evangelist of the Desert: a Life of Claude Brousson, from Original and Authentic Records. By H. S. Baynes.—The Claude Brousson whose story is here told was an advocate of the provincial Parliament of Toulouse, in the reign of Louis the Fourteenth; subsequently, he became a preacher of the Reformed Church of France; and ultimately a martyr to the doctrines which he had embraced. The biography is carefully and ably executed. Mr. Baynes—whose private collections are pretty large—has had access to manuscript and other documents of great rarity for the purposes of his work; and he has written the life of Brousson with that earnestness of feeling which we had occasion to commend when speaking of his former book, "The Witnesses in Sackcloth." The two volumes sequent in subject as they are in appearance, constitute a trustworthy and popular guide for the English reader to the secret annals of the Protestant Church in France:—one of the most romantic, and at the same time most neglected, episodes in European history.

On the Application and Effect of Electricity and Galvanism in the Treatment of Cancerous, Nervous, Rheumatic, and other Affections. By R. Moore Lawrence, M.A., M.D.—This is a careful examination of the application of electricity, in its various modifications, as a therapeutic agent. There are many theoretical views entertained by the author to which we cannot subscribe:—at the same time, Dr. Lawrence has very fairly and fully examined the researches of Matteucci and Dubois-Reymond, and, as we think, placed their respective hypotheses in a satisfactory point of view. To those who are in the habit of employing electricity for remedial purposes the results recorded in this little volume must prove most acceptable. Many remarkable cases are described, and the modes of applying electro-galvanism, magneto-electricity, &c. are clearly laid down,—forming a really useful manual to those medical practitioners who may be disposed to attempt the relief of many of the forms of human suffering by the application of this physical force, which is found to be equally active in the inorganic and in the organic worlds.

A Letter on Pre- and Post-Raphaelism. By Edward Hopley.—Mr. Hopley has stated the common sense of the principle of Pre-Raphaelism—though

without novelty of view or much force of remark. Novelty, indeed, is not needed on such a subject. Most readers, we imagine, will agree with him that the moral of a picture must necessarily suffer when struggling against "irresistible littleness and indubitable cobwebs and caterpillars."

The Exposition of the Laws relating to the Women of England: showing their Rights, Remedies, and Responsibilities, in every relation of Life. By J. J. S. Wharton.—We have had the "Women of England" served up in almost every imaginable variety of literary repast. One champion of a sex that probably needs no championing—has done for them "the scorn of scorn," another "the love of love"; at one extreme we have the milk-and-water humilities of a boarding-school front parlour—at the other we have the passionate poetics of a strong-limbed prophetess:—in fact, the "Women of England" have become so much the property of all involuntary idlers in the literary market, that no one will be surprised to hear that a clever young Templar has at last taken up the theme. We only wonder that "an Exposition" has not been done before. Mr. Wharton, we must say, has not written a dry, legal book—a work for law students and courts of justice—as his title may suggest to the unwary. He has rather addressed himself to the general audience of the world:—producing a volume curious to read and useful to consult,—but not one, we take it, of absolutely trustworthy authority in the matters discussed. Dogmatic assertion was, indeed, incompatible with his plan, if not opposed to a politic reserve. On many points the law is not quite clear, so that the qualifying "perhaps" must come in rather frequently in a popular treatise. As a whole, however, we like Mr. Wharton's book. It brings together the results of considerable legal research in a small compass, and places the general outline of the law on a very interesting point within available grasp of many readers.

Abbotsford and Sir Walter Scott. By the Author of "Hawthorndale Village Revisited."—"This little work," says the preface, "derives its origin through conversing with the venerable author of 'The Pleasures of Memory,' while sharing his hospitality, and to whom I then chanced to mention that during the period I was honoured with the notice of Sir Walter Scott, I had been accustomed to make notes of whatever transpired either in my own hearing and presence, or otherwise gathered from those who had easy access to Abbotsford. To this Mr. Rogers replied, that such a work could not fail of being interesting to all the admirers of the Author of Waverley, and not least to himself, who had been on intimate terms with Sir Walter Scott: kindly adding, 'What would not the world give to know a tittle of the interesting anecdotes you have collected about Sir Walter Scott, if the same related to Shakspere? There is nothing insignificant or worthless connected with the memories of such great men.' This was after Mr. Rogers had heard me read a portion of my manuscript."—To the above we cannot avoid subjoining a comment, with the view (so far as lies in our power) of averting disappointment among the lovers of Scott, and those who treasure up traits and anecdotes of that kindly genius. An impression has "oozed out," whether justly or unjustly let Post-terity decide, that the author of "The Pleasures of Memory" has once or twice, during his life, been as sardonic in his compliments as Rossini himself. He is too well versed in contemporary literature not to know, as well as the *Athenæum*, how scrupulously innocent is this little book of containing anything that is new. That which Mr. Washington Irving, Mr. Gillies, Mr. Lockhart, and tourists, English, French, and American, by the hundred, have described, is here described once again:—and inasmuch as we can bear to have a favourite combination of objects—such, for instance, as a Windsor Castle or a *Piazza di San Marco*—painted by many hands,—so we can once again read without intolerance concerning the scenery of "the Monastery" and the "romance in stone and lime" which the Great Unknown created in Tweed-side. But this is all:—concerning the master spirit himself there is not a line which justifies the appetizing commendation attributed to Mr. Rogers in our extract.

Celebrated Jesuits. By the Rev. W. H. Rule. Mr. Rule, whose writings on the history of church matters we have had occasion to command on former occasions, has produced in these two volumes a popular and acceptable contribution to the library of Jesuit story. The work contains six biographies,—those of St. Francis Xavier, Diago Laynez, Henry Garnett, Cardinal Bellarmine, John Adam Schall (the famous Tam-yo-yam), and Gabriel Gruber. Much of the ground here trodden is little worn. With the exception of Xavier, Bellarmine, and perhaps Garnett, little is popularly known in England of these men or their doings. The story of Schall and his astronomical mission in China is extremely interesting:—and we do not remember any other account of him accessible to English readers. But the chief interest for present readers will be found in the last chapter, headed ‘Gabriel Gruber.’ With the suppression of the Jesuits in Europe the curtain of history seemed to fall upon them; but that there was still a spark of life in the old *corpus* has been only too surely indicated by the sudden growth of the body since their restoration to place and power. There is, to most men, a mystery in this secret existence of the order,—which Mr. Rule’s account of ‘Gabriel Gruber,’ the visible providence of the “institution,” will help very materially to dispel.

LIST OF NEW BOOKS.

Apollonius Tyaneus. Life, of, by J. H. Newman, 12mo. 4s. cl. Hobey’s (H.) Death Struggles of Slavery, 12mo. 4s. cl. Brewer’s Poetical Chronology of Inventions, &c., 2nd edition, 3s. 6d. Cassell’s Illustrated Spelling and Reading-Book, Svo. 12. cl. Chapman’s (W.) Tales from Shakespeare, 2 vols. 2s. 6d. swd. Chaucer’s Youthful Tales, new ed., 2s. 6d. 2 vols. 2s. cl. Colline’s Series, ‘Ward’s India and Hindoo,’ 12mo. 2s. cl. Cruden’s Concordance, by Eddie and King, 16th edition, cr. Svo. 5s. Curling’s (H.) Way to Win Laurels, &c., 12mo. 1s. bds. Curries (H.) Beasts of the Rose, vol. 2. 4to. 1s. cl. gil. D’Israeli’s (J.) Moral Anatomy of a Man, Svo. 3s. cl. Dudley Ronan; or, the Bible’s Error, 8vo. 6s. cl. Economic Library, ‘How to Furnish a House,’ &c., 12mo. 2s. cl. Encyc. Met. ‘History of Greek and Roman Philosophy,’ cr. Svo. 6s. Freeman (J. E.) Heaven Anticipated, new edition, 12mo. 2s. cl. Gaskell’s (F. D.) Poor Folk, 12mo. 2s. cl. Grinfield’s (E. W.) Jesus: an Historian Sketch, 12mo. 2s. cl. Hamilton’s (Dr. R.) Lectures on Quaternions, 8vo. 3s. cl. Handel’s Samson, arranged by Dr. Clarke, royal Svo. 6s. cl. Henderson’s (Dr.) Homoeopathy Fully Represented, Svo. 3s. 6d. Home Book of Natural History, 12mo. 1s. cl. Household Histories. Household Histories, 12mo. 1s. cl. Johnson’s School Atlas of Classical Geography, imp. Svo. 12s. cl. Kaye’s (Bishop) Some Account of the Council of Nicæa, Svo. 2s. cl. Lindley’s (J.) Vegetable Kingdom, 3rd edition, Svo. 3s. cl. London City Tales, Whittington and the Knight Sans-Terre, 12mo. 2s. cl. Mansfield; or, the Way to Work, 8vo. 2s. cl. Maguire’s (R. M.) Additional Histories, new edition, 5s. cl. Maguire’s (J. F., M.P.) Industrial Movement in Ireland, 72s. 6d. cl. Memoirs Illustrative of History and Antiquities of Bristol, 21s. cl. Merry Little Tales for Merry Little Hearts, col. illust. 2s. 6d. bds. Moffatt’s (J. M.) Fowery-Keeper’s Guide, 6th edition, 12mo. 6s. swd. Morris’s (W.) Birds of Britain, Vol. 1. royal Svo. 32s. cl. Morris’s (W.) Birds of Britain, Vol. 2. royal Svo. 32s. cl. Murray’s Pitcairn, the Island, People, &c., 2nd edition, 3s. cl. Nolan’s Cavalry, its History and Tactics, illust. post 8vo. 10s. 6d. Old House by the River, post 8vo. 7s. 6d. cl. Old House by the River, post 8vo. 7s. 6d. cl. Pocket Library, ‘Life in Town and Country,’ by Miss Sedgwick, 1s. Poets of England and America, square, 5s. ed. cl. Pratt’s (W. T.) Income Tax Act, 12mo. 3s. bds. Pusey’s (Rev. E. B.) Parochial Sermons, Vol. 2, Svo. 10s. 6d. cl. Reading for Travellers, ‘Florian and Crescenzi,’ by Auerbach, 1s. Reading for Travellers, ‘Greece and Turkey,’ by Auerbach, 1s. Reid’s (H.) First Book of Geography, 2nd edition, 12mo. 1s. swd. Roger’s (C.) Week at Bridge of Allan, 2nd edition, cr. Svo. 5s. 6d. cl. Simnetti’s (Mrs. P.) Child’s History of the World, 12mo. 3s. 6d. cl. Southern Italy as it now is, by a Constitutional, svo. 1s. swd. Spain, Morocco, &c., 9s. cl. 12mo. 1s. cl. Stoecker’s (J. H.) India, its History, &c., illust. cr. Svo. 1s. bds. Tiffen’s (W.) Excursion to Saltwood, cr. Svo. 1s. swd. Ward’s Illustrated Geography in Question and Answer, 15mo. 1s. Webster’s Ireland considered as a Field for Investment, 2nd ed. 2s. 6d. Yankee Crum, or Slick Sketches, 12mo. 1s. swd.

THE NEW YORK INDUSTRIAL EXHIBITION.

WHILE every breeze that reaches us from the East wafts on its wings the echoes, or the rumours, of war,—while there, man is once more arrayed against man to discuss questions of international right in the horrid logic of battle,—it is a relief to turn Westward, and, passing in imagination the great water that now, in this age of steam, unites, rather than divides, the two great branches of the Anglo-Saxon race, to look upon a scene where once more the nations are assembled in their industrial strength,—engaging in the peaceful contests of science and the arts. We cannot but feel that the great American gathering has a peculiar interest at such a time. We need its encouragement to refresh our spirits from the despondency which assails them at the aspect of much which has passed and is passing around us,—and to keep alive that hope for the destinies of the world which was so triumphant in 1851, and has been so sorely wounded since. Since the Camp is formed anew in the East, it is our consolation that the Crystal Palace rises once more in the West.

The American papers last received are, as might have been expected, full of accounts of, and comments on, the opening of the great Industrial Exhibition in New York. If the language of these accounts be somewhat grandiloquent, the tone somewhat triumphant,—we, who remember the state of calamity in which the public mind was kept by our own great gathering in Hyde Park, shall be the last to complain of it. We know well that a spirit of exultation is proper to the occasion,—and that our own language grew lyrical under the excitements of our thought. Indeed, as we follow the accounts of this opening, there comes back on us something of the feeling of that bright summer’s morning which shone on the completed birth of the world’s first Palace of Glass. After a series of delays which could not fail to beget a certain amount of discouragement, all seems to have gone well and prosperously on the occasion itself. The Americans are proud and happy—as we ourselves,—and their language reflects their pride and happiness in a manner with which we can easily sympathize.

The American Exhibition differs from our own London one in this, that it is a private speculation:—not, however, in the sense of the Dublin one. It exists under a charter granted by the legislature to a company calling themselves the “Association for the Exhibition of the Industry of all Nations.” But the stock is distributed into so many hands—the commercial interest is so widely extended,—that it gains much of the character of a national undertaking. The public support given by the government to its operations, at home and abroad, helped also to dignify it,—and to take away the invidious character of an enterprise which had no higher aim than private gain:—and, following up this system of encouragement—amounting almost to State adoption,—the Crystal Palace was opened—as was ours—by the head of the State in person.

Mutatis mutandis, the ceremonial much resembled our own. On a platform were assembled the officials of the Palace, the officials of the State, and the celebrities of the Republic. The building was opened with prayer:—and then, the following choral, composed for the occasion, was sung to the tune of the ‘Old Hundredth.’

Here, where all cliques their offerings send,
Here, where all arts their tribute lay,
Before thy presence, Lord, we bend,
And for thy smile and blessing pray.

For thou dost sway the tides of thought,
And hold the issues in thy hand,
Of all that human toil has wrought,
And all that human skill has plann’d.

Thou leadst the restless Power of Mind
O'er destiny's untridden field,
And guid'st him, wandering bold but blind,
To mighty ends not yet revealed.

—Mr. Theodore Sedgwick, the President of the Association, addressed the President of the United States, in a speech, excellent in spirit, on the objects and prospects of the Exhibition:—and the President of the United States replied in a speech cut short by illness. Then, the organ poured through the aisles the music of Handel’s Hallelujah Chorus:—and the Palace of Glass, with its fairy forms and mighty moral—England’s original architecture, adopted by England’s cousins and allies in the great cause (it may yet be, battle) of civilization—was a completed American fact!

That our readers may see in what this edifice agrees with, and in what it differs from, our own—and may have means of comparing in other respects the two Exhibitions,—we will borrow some details respecting the place and its contents from the American papers before us.

“Reservoir Square, in which the building is erected, lies at the northern extremity of the City of New York. This piece of ground is nearly square. The shape is unfavourable for architectural purposes:—in other respects, no better spot for the purpose could be found in the city. The Sixth Avenue Railroad runs directly past it; the Fourth Avenue Railroad runs near it; and it lies immediately in the vicinity of the Fourth, Fifth and Sixth Avenues—the main thoroughfares of that part of the city. The leading features of the building are as follows.—It is, with the exception of the floor,

entirely constructed of iron and glass. The general idea of the edifice is a Greek Cross, surmounted by a dome at the intersection. Each diameter of the cross is 365 feet 5 inches long. There are three similar entrances:—one on the Sixth Avenue, one on Fortieth, and one on Forty-second Street. Each entrance is 47 feet wide, and that on Sixth Avenue is approached by a flight of eight steps. Over each front is a large semi-circular fanlight, 41 feet wide and 21 feet high, answering to the arch of the nave. Each arm of the cross is on the ground plan 149 feet broad. This is divided into a central nave and aisles. The central portion or nave is carried up to the height of 67 feet, and the semicircular arch by which it is spanned, is 41 feet broad. There are thus in effect two arched naves crossing each other at right angles, 41 feet broad, 67 feet high to the crown of the arch, and 365 feet long; and on each side of these naves is an aisle 54 feet broad and 45 feet high. The central dome is 100 feet in diameter, 68 feet inside from the floor to the spring of the arch, and 118 feet to the crown; and on the outside, with the lantern, 149 feet. The exterior angles of the building are ingeniously filled up with a triangular lean-to, 24 feet high, which gives the ground plan an octagonal shape, each side or face being 149 feet wide. At each angle is an octagonal tower 8 feet in diameter, and 75 feet high. Ten large, and eight winding staircases connect the principal floor with the gallery, which opens on three balconies that are situated over the entrance halls, and afford ample space for flower decorations, statues, vases, &c. The ten principal staircases consist of two flights of steps with two landing-places to each; the eight winding staircases are placed in the octagonal towers, which lead also to small balconies on the tops of the towers and to the roof of the building. The building contains, on the ground floor, 111,000 square feet of space, and in its galleries, which are 54 feet wide, 62,000 square feet more, making a total area of 173,000 square feet, for the purposes of exhibition. There are thus on the ground floor two acres and a half, or exactly 2 52' 10"; in the galleries one acre and 44' 10": total, within an inconsiderable fraction, four acres.

“The Dome is supported by twenty-four columns, which rise beyond the second story, and to a height of 62 feet above the principal floor. The glass is one-eighth of an inch thick. The enamel, with which the whole of it is covered, is laid upon the glass with a brush, and, after drying, is subjected to the intense heat of a kiln, by which the coating is vitrified, and rendered as durable as the glass itself. It produces an effect similar to that of ground glass, being translucent but not transparent. The sun’s rays, diffused by passing through it, yield an agreeable light, and are deprived of that intensity of heat and glare which belongs to them in this climate.

“The rapid and unexpected increase of the applications of exhibitors induced the Association to erect a large addition to the building already described. It consists of two parts, of one and two stories respectively. Its length is 451 feet and 5 inches, and its extreme width is 75 feet. It is designed for the reception of machinery in motion, the cabinets of mining and mineralogy, and the refreshment-rooms with their necessary offices. The second story, which is nearly 450 feet long, 21 feet wide, and extends the whole length, is entirely devoted to the exhibition of pictures and statuary. It is lighted from a skylight 419 feet long and 8 feet 6 inches wide.”

With regard to the decorations,—the exterior is said to present the appearance of a building constructed of a light-coloured bronze, of which all features purely ornamental are of gold. The interior has a prevailing tone of buff, or rich cream colour, which is given to all the cast-iron constructive work. The colour is relieved by a moderate use of the three positive colours, red, blue and yellow, in their several tints of vermillion, garnet, sky-blue and orange (certain parts of the ornamental work being gilt),—to accord with the arrangement of colours employed in the decoration of the ceilings. The only exceptions to the use of oil colours are in the ceiling of the American lean-to and in the dome: these decorations are executed in tempera on canvas.

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England, Switzerland, Zollverein, Holland, Austria, Denmark, Russia, British Isles, &c. —The countries that this amazement of participation by the instances.

“The square feet in 2,605, England, France, Switzerland, Zollverein, Holland, Austria

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"In the classification of the contents of this edifice, the four grand departments adopted by the London Commissioners, together with the plan of classification, have been, with some slight modification, adopted.

"The total amount of space on the floor occupied by different countries for exhibition, exclusive of the naves, is about 152,000 square feet:—of which 94,102 is on the ground floor, and 59,000 is in the gallery. This space is divided as follows:—

	Ground Floor.	Gallery.
England	10,570	7,081
Switzerland	1,458	2,970
Zollverein	6,196	6,053
Holland and Belgium	2,916	729
Austria	1,458	729
Denmark, Sweden and Norway	2,916	1,315
Russia, &c.	729	
British Guiana and West Indies	1,093	
British Colonies	2,369	3,429

—The total amount of space occupied by foreign countries is 98,749 square feet.—[It will be seen that the above particulars do not nearly make up this amount:—which is accounted for by the list of particulars being imperfect. The space claimed by the contributions of France and Italy, for instance, is not mentioned.]

"The United States contributions occupy 34,585 square feet on the ground floor, and 19,945 square feet in the gallery.

"The total number of exhibitors from abroad are 2,605, of which

England sends	677	Italy	185
France	521	Sweden and Norway	19
Switzerland	116	West Indies	3
Zollverein	813	Prince Edward's Island	15
Holland and Belgium	135	Nova Scotia	2
Austria	100		

—This list will be somewhat larger, from the fact that the local committees of Canada have not yet sent in their list of contributors, and it does not include a number from British Guiana. A small number of Turkish and other contributors are also to be added:—making the sum total of foreign exhibitors not far from 2,700.

"In the United States the number of exhibitors is 1,778; and applications have been received since the 1st of March, amounting to over 400, which have not been acted on for want of space.

"The total number of exhibitors, both foreign and American, is 4,383. This is about one-fourth the number contributing to the London Exhibition."

We dwell on these details of the translated Palace with a pleasure which derives in part from memory,—but far more from considerations of the highest and most pressing nature. Among the races of the world, never in history has the Saxon mind pronounced its own ultimate superiority in so striking a way as in that calm and unimpeded and magnificent march by which the Anglo Saxon and its great American off-shoot are together advancing on the path of civilization, while the rest of the world is falling back upon the bad practices and traditions of the mediæval time. The hope of the world lies in these two free nations. With them, this is emphatically the Age of the Palace of Glass:—which is at once a fact and a symbol. May no other rivalries ever spring up between the two great powers whom the Atlantic makes one for all good purposes—as they are one by birth—than such as draw them more closely together in Industrial Exhibitions!

ARCHEOLOGICAL ASSOCIATION.

LAST week we gave a summary notice of the proceedings of this Association at Rochester up to Wednesday evening. Thursday was another excursion day,—still keeping close, however, to Rochester as a true centre. The first visit of the Archaeologists was to one of those ancient British monuments which here and there still exist throughout the island, to testify to the rude character of constructive art amongst the Celtic populations, and puzzle the antiquary of the present day as to the means by which their materials could have been transported to the spots on which they stand. This monument is known as Kit's Coty, or Cot,—and is believed to have been raised in memory of Cattigern, a chief of the Kymri, slain in a great battle which tradition alleges to have

been fought between the Britons and their Saxon invaders on Blue Bell Hill, overlooking the silver path of the Medway. This, with a neighbouring heap of six or seven cromlechs, occupied the attention of the visitors for some time; and thence, they proceeded along the foot of the line of slopes of which Blue Bell Hill is one, to the ancient seat of the Wyatts (now belonging to the Earl of Romney)—Allington Castle,—lying low in the valley of the Medway. The next object of interest was, the fine parochial church of Aylesford, with its double nave and quire—having neither aisle nor transept—recently restored under the direction of Mr. Thomas. One of the Colepeppers was buried here,—and at the old barn in Preston Hall Park, close by, Mr. Tucker read a paper 'On the History of the Colepepper Family.' Then came Malling Abbey,—the village church of Snodland:—and on their way back to Rochester the antiquaries examined the little churches of Halling and Cuxton. —There was an evening meeting at 8 o'clock,—and the following papers were read:—'On the Leper-Houses of Kent, and the Establishment of such Hospitals in England,' by Mr. Pettigrew—'On Gavelkind,' by Mr. Monckton—'On the Roman Burial-Ground at Strood,' by Mr. Steele—'On the Charter and Statutes of Romney Marsh,' by Mr. Holloway—'On an Inedited Letter of John Ives, the Antiquary, on Dover Harbour,' by Mr. F. Turner.

Friday saw the excursionists again on the road; and after exploring the remains of Boxley Abbey and Church, they proceeded to the town of Maidstone,—where they had hospitable entertainment. The Church, with its ancient monuments, and the College, furnished a part of the day's archaeological reading;—and then the students drove to the little village of Hollingbourne:—where there are some remains, in earthworks, of a fortified camp which tradition has marked with the name of Hengist. The day closed pleasantly at Leeds Castle,—where Mr. Wykeham Martin entertained the Archaeologists at dinner. At 8 P.M. they returned to Maidstone, where an evening meeting was held in the Assembly Room. Papers were read by Mr. Planché, 'On the Earls of Kent'—by Mr. Whichcord, 'On the Polychromy of the Middle Ages, illustrated by reference to the Tomb of the Founder of All Saints' Church, Maidstone'—by Mr. J. Brent, 'On the Ancient Guilds and Fraternities of Canterbury'—by Mr. Lukis, 'On Cromlechs, illustrated by those on Blue Bell Hill'—and by the Rev. Beale Poste, 'On the Sea Margins of Kent.'—The day concluded with the return to Rochester at a late hour.

Saturday brought the congress to a close. The members of the Association had a public breakfast at the Crown Inn. There the closing meeting was held, for the despatch of the usual formal and complimentary business:—and the Archaeologists dispersed, carrying with them pleasant memories of Rochester and its neighbourhood.

OUR WEEKLY GOSSIP.

At length something has been done to separate the name of Englishmen in general from the disgrace of those Birmingham proceedings which hunted two foreigners—and guests—at night—fall from the "hospitable board" into a felon's cell,—and one of them beyond it, into a grave. A Warwickshire Special Jury has vindicated the national character, and laid the reproof in its entire weight on the shoulders which alone are made to bear it. M. Derra de Meroda has obtained a verdict for \$600 damages against Messrs. Dawson, Tyndall, Peyton, and Ryland, for his share of the suffering. But where is the other sufferer, now that the horn of redress has sounded!—This verdict of a jury gives a legal sanction to the moral indignation with which most men have looked back on the circumstances that attended the unhappy lady's death; and we wish that the town in which the tragedy was enacted had, for its own sake, taken a different attitude in the matter. Till that is done, it must be content to hear "Brumagem hospitality" spoken of in the same significant sense as "Brumagem coin."

The subject of the "Medal Catalogue"—pre-

pared by order of the Trustees of the British Museum—a subject of frequent gossip in numismatic circles lately, but not before the public in such a way as to warrant us in stating the facts in our columns—has been before the House of Commons this week. We presume that some other notice will be taken of the matter,—and we, therefore, restrict ourselves to what passed between the member for Carlow county and the representative of Oxford University. Mr. John Ball inquired, "whether the Trustees of the British Museum had authorized the preparation of a descriptive Catalogue of British Medals; and, if so, by what authority that work had been withheld from publication, and upon what grounds?" Sir Robert Inglis, as one of the Trustees of the British Museum, replied, that "the Trustees had authorized the preparation of a Catalogue and description of the coins and medals in the Museum connected with British history, but the work had been suspended for more than one reason. In the first place, the Catalogue was not confined to the medals in the Museum, but referred to other objects which were not there,—and could not therefore be said to be a Catalogue of the Coins and Medals in the British Museum:—another reason for the suspension was, that the work was accompanied and diffused throughout with observations and remarks not necessarily connected with the subject to be illustrated."

The prize founded by the late Sir Astley Cooper has been awarded by the surgeons of Guy's Hospital to Mr. Henry Grey, for an essay 'On the Structure and Functions of the Human Spleen.' The prize is £300.

The following is from a Correspondent, in correction of our Correspondent of last week who wrote on the subject of an alleged omission in the Catalogue of the British Museum. Both parties are well known to us; and we thought we might have relied on the caution of the former, as we know we may on the correction of the latter.

"There is assuredly some fatality connected with the British Museum. Of defects and shortcomings it is but reasonable to suppose that, like every other institution, it has its share;—but so it is, that almost every assailant who ventures on specifying a complaint finds that he has only furnished arms against himself. In the *Athenæum* of this morning there is a somewhat elaborate statement, by a Correspondent, to the effect that Mr. Amos's well-known work, 'The Great Oyer of Poisoning,' is not to be found at the Museum. I happened to be shown your 'Weekly Gossip' at the Museum itself; and having an awkward habit of proceeding to verify statements of this kind, when I feel any distrust of them, I referred at once to the interleaved Catalogue of the letter A. There, in its proper place, I found (I cannot say to my surprise) the following entry:—

"1132, d. 35. Amos (Andrew).

"The Great Oyer of Poisoning; the Trial of the Earl of Somerset for the Poisoning of Sir T. Overbury, and various matters connected therewith, from Contemporary MSS.

"London, 1846, 8."

—Your Correspondent calls himself a plain man; and I never saw anything plainer than this entry. How in the name of wonder came he to miss it? —A word more on the subject. Your Correspondent says, that he applied ineffectually to 'the assistants' in the Reading Room for aid in his researches. There are no 'assistants' in the Reading Room:—he must mean that he applied to the 'attendants.' The distinction is of some importance. The 'assistants' are generally distinguished from the 'officers' by the name and salary only. It is the 'assistants' who catalogue all the books in the library—Greek, Welsh, Icelandic, Russian, Hebrew, Sanscrit, and Chinese included. The Rev. T. Hartwell Horne, author of the 'Introduction to the Scriptures,' is one of them:—Dr. Tritthen, the late Professor of Modern Languages at Oxford, was another. The 'attendants' are those whose duty it is to fetch the books for the readers; and are not necessarily men of education,—though some of them are so.—Still another word. Your Correspondent says, that he could not find Mr. Amos's book in the London Catalogue. Here, again, I am more fortunate; and can inform him,

that if he look under the head 'Trial,' he will discover this entry:—

"Trial of Earl and Countess of Shrewsbury for Poisoning, by Amos. 8vo. 1s. Bentley."

—After all the complaints that have been made of the unreasonableness of the Museum system of cataloguing, it is worth while to notice that in this case it does not suffer in comparison with the short and succinct, or one-line, system. Owing to the want of cross-references in the London Catalogue, the inquirer who does not happen to hit upon the identical heading which the compiler has happened to select, is left altogether in the dark. Before making the last 'trial' I had looked in vain under 'Amos,' 'Oyer,' 'Poisoning,' and 'Somerset':—indeed, it will be seen that, when the title is found, there is no mention of Somerset at all,—but the culprit earl is made the Earl of Shrewsbury. Correctness and completeness are not the twin ornaments of that compilation.—That the London Catalogue, however, is imperfect, does not prove that the Museum Catalogue is so. In the Museum Catalogue there are *eight and thirty* entries of plays by Mr. Planché, of which not one is entered either in the London, or in Mr. Low's far superior so-called British Catalogue. The same sort of result would, I believe, be arrived at in various other cases.—I remain, &c.

"July 30."

"SEARCH."

The Aztec Lilliputians, who have been exciting extraordinary interest since their appearance before the members of the Ethnological Society, have removed from the Hanover Square Rooms to the Marionette Theatre, in Adelaide Street:—where they are illustrated by a large scenic representation of the ancient temples of Central America.

The *Plymouth Journal* reports the discovery of a mode of transmitting articulate sounds to great distances. The instrument by which this end is effected is called a Telephone:—the agent is said to be water. The idea of such a system of communication is not new; that the difficulties of the matter have been overcome is more than we can state until we shall obtain more exact information. We give the report as it reaches us, and on the authority to which reference is made above.

The two movements in favour of an extension of the provisions of Mr. Ewart's act on Public Libraries into Ireland and into Scotland—noticed as they arose in these columns—have resulted in a bill by which the privilege is likely to be granted, even at this eleventh hour of the parliamentary session. Mr. Kinnaid has charge of this useful measure in the lower House:—as there are not now two opinions on the subject, no discussion takes place, and no time is lost when it is brought up. Some days ago it passed a second reading without opposition.

The advantages which may accrue from amalgamating popular institutions, when these are too confined in idea or in area, are receiving new illustration just now in Salford. The Athenaeum and the Temperance Hall in that town, requiring new premises, particularly a large room for lectures and public meetings, and not able from their own funds to rent suitable buildings, have joined the Mechanics' Institution—also in want of better housing; and the amalgamated societies are erecting a common house. It is to be complete in all its parts—comprising ample space for lectures, classes, and the like, and to be fitted with an improved warming and ventilating machinery. The cost will be about 1,500/. This sum the joint committees propose to raise by voluntary subscriptions, so as to be able to hand over the institution to its trustees free from debt:—they have already, it is said, received promises to the extent of 1,000/. Among the terms of the amalgamation we notice the seventh clause, containing a new element as applied to such institutes as these; namely, "That there shall be no clause in the trust deed compelling the institution to be closed on Sundays."

Two Correspondents, both writing from Bristol, have requested us to correct a misquotation which we are said to have made in our brief notice of the late Mr. Joseph Cottle. We should read 'Edda' for 'Alfred,'—for Amos translated the 'Edda,'

and Joseph was the author of 'Alfred.' If our Correspondents are correct, we have only to say, that we have a companion culprit in the editor of Mr. Murray's edition of Lord Byron. Nor is this all. There was no John Cottle, it appears,—and the author of 'Malvern Hills' was the veritable Joseph, not the visionary John. We have done the reverse, in short, of what one of Pope's heroes did with a second Mr. Gay,—grasped an "empty John" for a real Joseph.

Mr. Evan Thomas's statue of the Marquis of Bute, exhibited in the Crystal Palace, has just been erected at Cardiff.

Recent accounts from Spain inform us of a project, suggested in the first instance by Señor de la Vega, editor of a medical journal in Madrid, for the erection of a monument to the celebrated Orfila. As he was a native of Minorca, Spain is entitled to claim some interest in his fame; although he obtained his reputation in France,—was formally naturalized there,—and appears to have entirely forgotten the land of his birth. Among the various legacies which he bequeathed to public institutions, not one, it is said, was devoted to Spain. This circumstance, however, although it was noticed in several quarters, has not prevailed with the movers in the design of celebrating his fame in the Peninsula; and their proposal seems to have been received with general favour—by the literary and scientific press, at least. A subscription is announced:—and the result of this will best discover the real amount of popular sympathy with its object. To find money, for whatever purpose, has always been the grand difficulty in Spanish affairs; and so far as the terms of the proposed subscription may afford a hint of its financial effect, there would seem to be but little expectation of its producing a very distinguished monument. The largest contributions announced are of 100 reals (5 dollars, or 23s. sterling),—and the declared minimum is 4 reals (less than an English shilling). The most hopeful circumstance of the scheme is, its adoption by a brother of the deceased physician, resident in Madrid, and reported to be wealthy,—who is said to have contributed liberally, and to have further engaged to make up the deficit of the sum required for the monument, whatever that may be. There seems to be more likelihood of a practical effect from this fraternal offer than from the public subscription, composed of such petty sums as the advertisement describes.

A royal decree—issued in Madrid—provides for the removal of the ashes of the Spanish dramatic poet, Leandro Fernandez de Moratín, to his native country. Moratín, "the celebrated dramatic author and regenerator of the Spanish stage," as he is now described officially, died in Paris, and was buried in Père la Chaise. His remains are to be carried to Madrid, and there interred at the expense of the State.

The Great Industrial Exhibition is making the tour of the world. The *Frankfort Journal* states, that the Bavarian Government has resolved on the erection of an edifice, on the model of the Hyde Park Palace, for the Zollverein Exhibition,—at a cost of 300,000 florins.

It is a sign—slight but not without meaning—of the literary fashions growing up on the banks of the Seine, that the new Historical Institute has applied, through its President, the Marquis de Brignoles, requesting that Louis Napoleon would accept the title of its First Protector. Whether the Emperor will add this name to his other dignities we are not told: but as he is already Protector of the Holy Places,—why not also of the Institut Historique? Should he extend his protection to history, it will be at least a disinterested proceeding on his part,—inasmuch as history will certainly be unable to return the obligation.

It is more to the credit of literature to report, that M. Mignet, in his address to the Institute of France on the labours of M. Jouffroy, pronounced a bold and brilliant judgment against the Napoleonic system,—which he described as a war on thought and the free movements of the human mind. "For many years," he said, "a man whose

genius and sword had made him master of France and ruler of Europe, had in some sort thought, willed, and acted for the whole world. A favoured child of a revolution produced by the human mind, he had imposed silence upon the human mind. After having founded his own absolute authority upon the public lassitude, not hearing the stifled opposition of men, and not yet encountering the hidden resistance of things, he abandoned himself to the ardour of his vast imagination and the impetuosity of his will. As the Revolution had hoped by its ideas to change the internal form of society, so he thought by its victories to change the face of the external world. But he wrestled against the truth of things and the necessities of the age, and so, despite the prodigies of his genius, and even by the excess of its force, when he had sacrificed liberty, exaggerated greatness, worn glory threadbare, and even fatigued ambition, he fell more rapidly than he had risen." Praises of M. Jouffroy of course followed, and a review of his history was made the vehicle for an expression of some strong opinions on the importance of constitutional principles in government as regards the cultivation of literature and the extending empire of thought. A large audience had assembled at the Institute—the only tribune from which Truth can speak directly to the intellect of France—to hear and to applaud this harangue.

BRITISH INSTITUTION, Pall Mall.—The GALLERY with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, is OPEN daily from Ten to Six.—Admission, 1s.; Catalogue, 6d. **GEORGE NICOL, Secretary.**

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The NINETEENTH ANNUAL EXHIBITION of this SOCIETY IS NOW OPEN, at their Gallery, 53, Pall Mall, Daily, from Nine till Dusk.—Admission 1s. **JAMES FAHEY, Secretary.**

OCEAN MAIL.—The additional Picture of CONSTANTINOPEL is exhibited immediately preceding the DIOMAMA of the OCEAN MAIL, including Plymouth, Madeira, St. Helena, Ceylon, the Cape, Port Phillip, Sydney, and Gold-Fields of Australia. Dates, at 1s. and 2s. Admission, 1s., 2s. 6d., and 3s. Children, Half-price. **ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.**

GOLD NUGGETS at the GREAT GLOBE.—A Large Collection of AUSTRALIAN GOLD, together with Rocks, Minerals, and Precious Stones, in Australia, by Mr. WARD'S LARGE MODEL of the EARTH, Leipzig. **Stamps.**—Lectures nearly upon every subject of Geographical Science.—Open daily from 10 to 10. Children under 12 years of age and Schools, half-price.

REMOVAL OF THE AZTEC LILLIPUTIANS.—Patronized by HER MAJESTY THE QUEEN—from the Hanover Square Rooms to the MARIONETTE THEATRE (late Adelaide Gallery), entrance in Adelaide Street, Strand, and at Lower Arcade—Admission, ONE SHILLING; Reserved Seats, 2s. 6d.—Open, Afternoon and Evening, 2 till 11; till 12 at Night.—**TO THE PUBLIC.**—An extraordinary Patronage which has been bestowed on the Aztec Lilliputians by the Nobility, Gentry, and Clergy—numbering in all 50,000—in the brief space of One Month, have induced the Guardians (for a short time only) to REDUCE the Price of Admission to ONE SHILLING, thus giving the whole Community an opportunity to see them, hitherto unknown, or supposed to be fabulous.—A Great Model of the Pagan Temple of Iximaya, with the Indians' Worship of the Aztecs, will be shown; and a Lecture on the Aztecs EVERY EVENING.—An Illustrated History of the Aztecs, 1s.

ZULU KAFIRS.—MORNING RECEPTIONS.—In consequence of the increasing interest excited by this extraordinary and pleasing EXHIBITION, arrangements have been made for the public to which persons will be allowed to see and converse with this interesting Tribe daily, from 11 till 1 o'clock, during the short remaining period of their performance in London.—Admission 1s.—The Afternoon Performances in the Theatre will take place as usual, at half-past 2, and in the evening at half-past 8.—Reserve Seats to be secured at Mr. Mitchell's Royal Library, 23, Old Bond Street, or George's Gallery, Hyde Park Corner, near Grosvenor Place, 1s.

ROYAL POLYTECHNIC INSTITUTION.—PATRON:—R.H.H. PRINCE ALBERT.—Lectures: by J. H. Pepper, Esq., on PHOTOGRAPHY, with Illustrations, Mornings and Evenings; Dr. J. D. Hooker, on ORGANIC LIFE, by J. D. H. ELECTRICITY.—The LANCASTER'S SEWING MACHINE exhibited in Use and explained Daily.—ON TUESDAYS and FRIDAYS at Four o'clock, and EVERY EVENING (except Saturday) at Nine, THE FIRST PART of an HISTORICAL LECTURE on THE NAMES, from its Earliest to its Earliest, by GEORGE B. LEEWARD.—The Second Part, on the HISTORY OF APPROPRIATE SONGS and DISINOLVING SCENERY.—Open Mornings and Evenings. Admission, 1s.; Schools, and Children under Ten years of age, Half-price.

SCIENTIFIC

SOCIETIES.

HORTICULTURAL.—July 26.—E. Brande, Esq., in the chair.—J. Baring, Esq., H. F. Broadwood, Esq., W. Ricardo, Esq., and Lieut.-Col. Harriett were elected Fellows.—Collections of vegetables formed, as before, the subjects of special competition on this occasion, and among the three exhibitors who came forward the Earl Stanhope again stood first.—The next exhibition in point of merit

was furnished by Mrs. Reay, of Little Blake Hall, Wanstead.—J. A. Houbion, Esq., of Hallingbury, near Bishop's Stortford, had a third collection. With regard to the above exhibitions, the Knightian medal, as first prize, was awarded to Mr. Burns, gardener to the Earl Stanhope, and the Banksian medal, as second prize, to Mr. Smith, gardener to Mrs. Reay; but in addition to the Society's prizes these two exhibitors received, the first 3/4, and the second 2/4, being sums offered by Dr. Lindley in the beginning of the season to be awarded to those who might carry off the greatest number of prizes for vegetables at the meetings in May, June and July.—Of plants, Messrs. Henderson sent six specimens of Burridge's scarlet Salpiglossis, a showy, fine kind, but not so scarlet this year as it was last—the flowers, in point of fact, being orange; and along with it a similar number of plants of the white variety of *Lobelia ramosa*: a Certificate of Merit was awarded for the Salpiglossis.—C. Leach, Esq., of Clapham Park, sent the all but uncultivable *Disa grandiflora* in flower; the blossoms were not so finely coloured as those of Mr. Hanbury's *Disa*, shown at the last Exhibition at Chiswick, but the plant in the present instance was better grown. It was stated to be three years old—one year older, we believe, than Mr. Hanbury's plant; it certainly looked established and disposed to thrive.—Of pine-apples, the Duke of Sutherland sent a capital Black Prince, weighing 5½ lb., and a Providence 7½ lb.; a Banksian medal was awarded. The Bishop of Salisbury received a Certificate of Merit for a beautifully ripened and well-formed Queen, weighing 5 lb. 2 oz.; and a similar award was made to Lady Charlotte Guest, for two handsome Ripley Queens, weighing respectively 4 lb. 14 oz., and 4 lb.—Messrs. Youell sent a boxful of beautiful fruit of the Fastolf Raspberry:—they were unusually large and fine, and well deserved the Certificate of Merit which was awarded them. A similar award was given to Mr. Myatt, of Deptford, for his strawberry called Cinquefoil, a large, showy kind, which, on being tasted by the chairman, was pronounced by him to be "a well-flavoured very good strawberry, considering the large amount of wet we have had."—Mr. Fleming produced a dish of brown Turkey figs, which were stated to have been grown in a house on the new plan. The house was finished in April of last year; and there are now plenty of ripe figs in it, as well as a good crop of grapes (swelling), and on the front trellis a few nice apricots. Mr. Fleming states, that these houses answer better than any he has, and that similar ones are being erected by many noblemen and gentlemen throughout the country.—From J. Luscombe, Esq., of Combe Royal, Kingsbridge, Devon, came half-a-dozen shaddock, for which a Certificate of Merit was awarded. They were stated to have been produced by a tree growing against a south wall, where it received no protection except that of a reed frame at night, or in very severe weather by day.—From the garden of the Society came various new annuals, and a collection of vegetables, among which it may be mentioned that of all the new varieties of peas, none have been found to equal Knight's marrows, in point of sugary qualities. Dickson's Early Favourite is a good variety, early and prolific; and the blue Prussian, as a summer pea, still maintains its place. Sutton's Cornish cabbage is a good kind, the ribs of the leaves being nearly as tender, when cooked, as those of the Portuguese *Couve Tronchuda*. The early white strap-leaf turnip is a new sort, which is likely to prove excellent. The *Laitue Alphonse blonde*, *a graines noires* and *a graines blanches*, are sorts of cos lettuces which grow to a large size, but they do not heart well and require tying in order to blanch them; they have, on the other hand, the very great merit of running to seed more unwillingly than any other lettuces.—Among fruits, Rivers's new large-fruited double-bearing raspberry is an excellent bearer, both early and late. Wilmot's new white currant is a good variety, easily distinguished by the leaf, which is more cut than that of any other white currant.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

Méditation sur le Premier Prélude de Piano de S. Bach, composée pour Piano et Violon Solo, avec Orgue ad lib. Par Ch. Gounod.—This is an interesting a gloss on and transformation of a well-known piece of music as has ever been given out—examination justifying "the rage" which universal report and record assures us has attended its performance at Paris during the past concert season. That a pure and honest succession of harmonies forms the best—nay, the only safe basis—for a sweet and noble melody, is theoretically preached to every student by his master in composition: but the manner in which that old canon is here exemplified amounts to genius. Above the quiet creeping *arpeggi* which make up this Prelude—which, we may observe, Herr Czerny had quoted for analysis in his 'Treatise on Composition'—M. Gounod has raised a *cantabile* for the violin, as grand in style as is possible,—and as simple in phrase, till the penultimate bar is reached, which, however effective, savours too much of modern effect to be wholly in keeping with the rest. The beauty and expression of this melody are irresistible. Nor is this all. On repetition, an organ part is added (which, we learn, has also been arranged for and performed on the *violoncello*), enhancing the effect of the *cantilena* by imitations of phrase and enrichments of harmony, and leading the movement to a close through a noble and natural climax. The 'Méditation,' in short, is an inspiration, as high in its quality as it is curious in its kind.

Album de Six Morceaux Caractéristiques pour Piano. Par A. Fumagalli. Œuv. 100.—When we mentioned the name of Signor Fumagalli as one who, during the past musical season in Paris, has played himself into the répute of a first-class pianist, curiosity was expressed as to the chances of his giving us something new and good in composition. There is nothing in this 'Album' to fulfil expectation: the disappointment being made final, we submit, by the number of the work. There can be small chance of originality coming after one hundred productions have been published. This 'Album' contains a *Mélodie*, a *Ballade*, a *Nocturne*, a *Caprice*, a *Rêverie*, an *étude de Salon*. Not any of the six is immoderately difficult—or oppressively disagreeable—or, in any respect individual. We must look for the Italian composer of instrumental music on whose arrival some day our fancies are set, beyond Signor Fumagalli.

With regard to the *Fourth Series of 'The Pianoforte Player'*, Nos. 46 to 54, inclusive,—it is enough to say, that the publishers are true to their plan of the three earlier series,—to give out light and showy music of no very remarkable difficulty.—*A Double Fantasia*, by F. Gretsch (Op. 21), belongs to the same order of composition, and should be popular among the players for whose pleasure it was destined.—*Pastorale: Beatrice di Tenda*; *Mélodie Variée: La Festa*, *Morceau de Salon*, by Madame Montignani, do not rise to the merit of amateur composition, though the work of one who, besides being a professor, is, we believe, a brilliant performer on the pianoforte.

VOCAL MUSIC.

An Evening Church Service, &c. &c., in Vocal Score, by J. Wills, is one of the myriad compositions by which local professors aspire to take rank among the composers;—forgetting that within the narrow circle to which their task restricts them, distinctness of idea, purity of combination, and nerve of structure are indispensable in no common degree,—and that the mere use of a few sober chords and simple modulations will not produce the desired effect.—*A Morning Service, with Ten Double Chants*, by H. Handel Gear, is a gayer affair: more secular in style than sacred.—*A Magnificat and Nunc Dimittis*, by Charles Parsons, are better than either of the above.—*Single and Double Chants, with other Compositions for Choral Service*,—the production, we are informed, of the Lord Bishop of Ely—claim only announcement.—*Congregational Church Music. Part I. General*

Psalmody, appears to be a publication in union with the Dissenting movement which we have more than once commended,—since it is issued with a preface by the Rev. Mr. Binney, of the Weigh House Chapel.—*The Chant-Book: a Selection of the Psalms and other Portions of Holy Scripture, arranged and marked for Chanting*, by William Shelmerdine, describes itself sufficiently in the above title. It is very neatly printed.—We have lastly to speak of *Millennial Lays, or Marriage Feast Canticles; consisting of Six Sacred Rounds, for Three or Four Voices, with an Accompaniment for the Pianoforte—Words and Music by Ariel*—an edition of which with French text by also published—as the drollest compound of rhyme and music calling themselves sacred that we recollect to have seen. Sentimental inanity and audacious familiarity cannot be pushed to a more extreme point of extravagance.

A paragraph must now be devoted to secular vocal music:—some of the compositions before us being more meritorious according to their order than any of the serious works just dismissed.—"O, would I were thy silver moonbeam" (*Song from 'Amaranth,' by Redwitz*), the English Version by T. Oliphant, Esq., composed by E. Silas, is a fairly good song, in the German style,—in which the *cantilena* is more definite and elegant than is often the case in music of this school. The amount of modulation introduced, however, is excessive, and needless, and spoils our pleasure in the song.—"Twas on a Sunday morning,"—"Time was,"—"Hope! what's Hope?"—*The Vintager's Evening Song: Vocal Quartet*—are by Mr. Frank Mori. Among these, the first (a pleasing ballad) and the last (a sprightly concerted piece) are the most to our liking. In the other two, expression is attempted; but how can expression be attained when the music has to keep pace with words such as the following—

Then hope, hope, what's Hope to the mind?
Tis a star, 'tis a star of the brightest kind?—

Mr. F. Mori should eschew such vague platitudes as the above;—and the more earnestly because his style is not yet settled,—and, though his writing shows some acquirement, it is deficient in nerve and individuality.—"Daylight fades around us": *Trio for Soprano, Tenor, and Bass*, by Joseph F. Duggan, is one of those pieces of semi-dramatic and descriptive music in which his composer delights. There is here a feeling for situation: and the vocal phrases have a certain flow and elegance which we have already recognized in Mr. Duggan's compositions.

ST. JAMES'S THEATRE.—The German company closed its engagement here last Saturday, with the second performance of Schiller's 'Wilhelm Tell.' This was one of the principal novelties of the present season:—the others have been, a version of Shakespeare's 'Othello,' Schiller's tragedies of 'Fiesco' and 'The Bride of Messina,' and a German translation from the Spanish, entitled 'Donna Diana.' These demand a word of notice.

In regard to the representation of the Shakespeare drama, we already had some experience of the German manner by the performance of 'Hamlet.' German actors, it had been seen, depended entirely on the text of the poet, not on the conventions or traditions of the stage. There were, accordingly, a freshness and originality in the style, together with a deficiency in the *matériel* of effect. The latter, however, should not be altogether attributed to the disregard of traditions which have descended with Shakespeare's plays from their earliest time. There is much in English acting owing to accumulation. The elder Kasan, for instance, gave an emphasis to the line—

I found not Cassio's kisses on her lips
which it never had before, but which now all performers render. These points German actors confessedly neglect, and interpret the text for themselves. They appear to have read 'Othello' as a domestic drama; and in the conduct of the *mise en scène* were careful to introduce chairs and tables, and, when possible, preferred sitting to standing, thus giving a familiar air to the situations. Dessoir,

as the Moor, was not so much the captain as the husband. The general tone was harmoniously subdued; and no part was suffered, from emulation in the actor, to assume an undue prominence. *Emilia*, accordingly, was properly subordinated; and her usual points at the end of the fourth act were restrained:—indeed, they were not needed, and would have been offensive. For, by the restoration of the closet scene between her and her mistress the relative proprieties of effect were altered. The point was reserved in favour of *Desdemona*; who by the tale of Barbara and the song of 'Willow,' uniformly omitted on the English stage, was permitted to make a solemn and pathetic impression on the audience, which would have been altogether disturbed by a boisterous *Emilia*. At the beginning of the same act, *Cassio's* interview with *Bianca* was also restored,—and *Othello* was presented in a state of epilepsy, according to the poet's own intention. These introductions of themselves present the play in a new phase, and require much modification of manner.

In their turn English actors in performing German plays make but small account of German traditions. '*Fiesco*' proves to be an instance of this. In the hands of Dessoir and Devrient, *Muley Hassan* and the *Count of Lavagna* were very different stage-personages from what they were a season or two since made at Drury Lane by Mr. Emery and Mr. Anderson. There, the play was intolerably heavy and oratorical. No one suspected that in the Moor of Tunis there was a fund of humour capable of keeping an audience in perpetual excitement. Yet such was *Muley Hassan* as acted by Dessoir; while *Fiesco*, impersonated by Devrient, was an ever-varying and interesting portrait, the shifting and expressive features of which it was delightful to trace.—By putting these two things together, we may arrive at an impartial opinion of German acting; and what is better, by ridding ourselves of our prejudices, we may learn from it something of no little histrionic value in itself or in its application.

German actors appear to like measuring themselves by the standard of foreign production. The Spanish play translated from Don Augustin Moreto by Carl August West, and entitled '*Donna Diana*', is an example of the tendency. The company had previously tried a version of Shakespeare's '*Taming of the Shrew*',—and, almost without an evening's intervention they produced the drama just alluded to, though treating almost the same subject. But *Donna Diana* is a princess, and unwedded; and she is prevented from becoming a termagant by judicious discipline before marriage, on the part of the lover, not the husband. She is, in fact, betrayed into his hands by her secretary and confidant, *Perin*, who recommends *Don Cesar* to conquer her pride by indifference. Ultimately, she is piqued into loving him, and becomes anxious to attract by an exhibition of her talents as a musician. The scene is a garden, and the instrument a lute,—no wonder that her scheme almost succeeds; but *Perin* hurries the Prince away at the moment when he is about to yield. Devrient, Stolte, and Dessoir were the performers; and the comedy, though somewhat thin and subtle to a fault, proved successful.

Nevertheless, we prefer German actors on their own ground;—that is, in their own plays. Here their feet are on their native heather, as it were; and in that position they may defy the world. In '*Wilhelm Tell*', for instance, Devrient was truly great. The opportunity of comparing this world-famous production of Schiller's with Mr. Sheridan Knowles's five-act melodrama on our own stage, must have been instructive to many. Identical in theme, the pieces are contrasted in treatment. Schiller's hero does not apostrophize his native mountains,—does not relieve himself of patriotic sentimentalities,—does not utter lessons either of archery or of liberty,—he is a plain peasant whom wrong meets on the path of domestic duty. When roused, all the man is declared,—his worth, his energy, his conscientiousness, his resolution;—and "the column of true majesty" reveals itself in fit architectural proportions. Here is indisputable

dramatic Art, fully reasoned out, nicely harmonized, and suitably enshrined in an imperishable work. Dessoir was the *Geeler*, and looked an historical portrait of the man. The entire performance was a triumph. Even the assembly on the Rüthli of the representatives of the Cantons, which we feared might have been tedious and formal, proved remarkably effective, and was as enthusiastically as deservedly applauded.

But the last and greatest triumph was due to '*Die Brant von Messina*',—Schiller's classical and choral tragedy, in which it was his aim to make German dramatic Art rival the Grecian, both in theme and in treatment. Here his characters appear like statues just descended from their pedestals. The entrance of *Isabella* between her two sons, stepping on to the stage from an elevated dais, had precisely this effect. In his desire to outdo Sophocles, Schiller in this fine drama has accumulated the greatest effects of the Greek. He has combined in one the themes of many plays. There is the Fate in the background,—paternal malediction on an act all but incestuous,—the fulfilment of it in fraternal hatred,—and the imminent love of two brothers for their unknown sister, sacrilegiously stolen from the cloister,—consequent fratricide, and the ultimate suicide of the survivor. These elements, completely neutralizing each other as they do, only add to the repose which the artist sought to diffuse over the action,—and which permits to each of the characters a large amount of rhetorical and poetical declamation, that towards the catastrophe swells up to a tragic diapason as grand in effect as it is sublime in conception. Such a drama is the work of a veteran poet,—and it tasked all his resources. The acting of it throughout was excellent; and notwithstanding the length of the speeches, such was the thoroughly overt nature of the action that it was abundantly stage-effective, though so simple in its details. Had the Germans during the present season only produced this one novelty, they would have conferred on us a large boon:—as the case stands, it was the great crowning act of a series of worthy efforts.—We fear, however, that the performances have not proved remunerative.

MUSICAL AND DRAMATIC GOSSIP.—Dr. Spohr's '*Jessonda*' is advertised to be given this evening.—We are informed that the scheme for the English Opera at Drury Lane, for which Signor Gardoni, Herren Reichart and Formes, and two Italian ladies were engaged, has fallen through.

Another English singer, totally unknown in her own country, Miss Bywater, is said by the foreign papers to have succeeded at the Opera of Berlin, in the revived '*Cinderella*' of Isouard.

From Paris there is little musical news. Madame Ugale has left the *Opéra Comique*, and gone to the *Théâtre des Variétés*; which step would seem to imply the change of musical drama for *vauville* rendered necessary by the enfeebled state of her voice.—Signor Corti has resigned the direction of the Italian Opera in Paris.

The Cathedral of Cologne will reap the sum of 500£. from the journey of the Cologne Singing Society to London. The residue of the profits derived from their short and lucrative tour is to be divided among the charities.—Herr Joachim, we are informed, has completed overtures to Shakespeare's '*Hamlet*' and '*Henry the Fourth*'.—The following strange paragraph appears among the German news in the *Gazette Musicale*, dated Magdeburg.—"The prisoner Hartung, who is under sentence of death, has petitioned the King that his execution may be postponed to give him time to finish an opera of which he is writing the text and music."

A friend of Signor Raimondi has requested us to state, that the "opera of operas" by Signor Raimondi advertised to a month since in the *Athenæum* [ante, p. 322] had been erroneously described to us—the combination not having the inevitable absurdity pointed out. So far as we can understand the correction, the entertainment is one of three evenings—the first and second of which are devoted to

two separate operas—the third to the repetition of the two together, consecutively, we fancy, not simultaneously.

The Winchester theatre will open on the 22nd inst. under the management of Mr. Edwin Coulton Holmes. Miss Edith Heraud has a fortnight's engagement; and will open the season as the heroine in '*The Lady of Lyons*'.

A Correspondent, with reference to the remarks on the actor's and author's profits in Germany which appeared in last week's *Athenæum*, calls our attention to one point, overlooked, in the comparison of the gains of the English and of the German artist. "The latter," says he, "is often—most often when of high class—engaged for life; which implies the receipt of a pension after the years of active service are over. In many cases he is the servant of royalty,—not of the public; and, as such, is relieved from anxiety regarding the future, unless it should please him to go out on a barricade, or otherwise to forfeit his court favour. Then, these life-engagements expressly admit of annual holidays, during which the Esslair, or Schröder, or Seydelmann, or Devrient, or Davison who may be at 'the top of the tree' for the time being, goes 'a-starring,' on higher terms than those of his settled engagement. Thirdly, the 5th night in Dresden, Berlin, or Frankfort, will go very nearly as far in providing its recipient with lodgment, fuel, a dinner of thirty dishes, Rhine wine, beer, billiards, tobacco, and tea-garden, as 10/- a night would in London. Fourthly and lastly, I believe I am right in stating that the rate of payment of authors referred to is altogether a recent experiment; and that the Bauernfelds, and Birch-Pfeifers, and Benedixes who feed the German theatre do not roll in gilt coaches while their interpreters jog on in copper ones,—as your paragraph might tempt our Planchés, Jerrold's, Marstons, and others longingly and indignantly to believe."

MISCELLANEA

Substitute for Gutta Percha.—Dr. Riddell, officiating superintending surgeon of the Nizam's army, in making experiments on the Muddar plant of India (*Asclepias gigantea*), had occasion to collect the milky juice, and found that as it gradually dried it became tough and hard, like gutta percha. He was induced to treat the juice in the same manner as that of the gutta percha tree, and the result has been the obtaining a substance precisely analogous to gutta percha. Sulphuric acid chars it; nitric acid converts it into a yellow resinous substance. Muriatic acid has but little effect upon it; acetic acid has no effect, nor has alcohol. Spirit of turpentine dissolves it into a viscous glue, which when taken between the finger and thumb, pressed together, and then separated, shows numberless minute and separated threads. The foregoing chemical tests correspond exactly with the established results of gutta percha. It becomes plastic in hot water, and has been moulded into cups and vessels. It will unite with the true gutta percha. The muddar also produces an excellent fibre, useful in the place of hemp and flax. An acre of cultivation of it would produce a large quantity of both fibre and juice. The poorest land suffices for its growth, and no doubt if well cultivated there would be a large yield of juice, and a finer fibre. A nearly similar substance is procurable from the juice of the *Euphorbia Tirucalli*, only when it hardens after boiling it becomes brittle. The subject is most important; and if common hedge plants like the foregoing can yield a product so valuable, the demand for which is so certain quickly to outrun supply, a material addition will have been made to the productive resources of the country.—*Journal of the Society of Arts*.

To CORRESPONDENTS.—An Artist—received.

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